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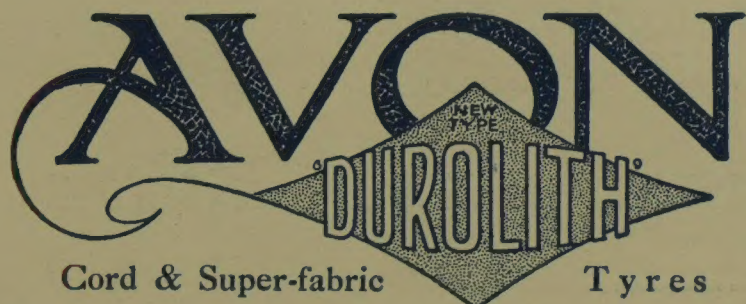
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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, DECEMBER 30, 1922.

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DODGING THE CHRISTMAS TOY TRAFFIC—WHERE THE MOTOR-BUS IS A MIDGET; THE PEDESTRIAN A MONSTER.

On the crowded pavement of the Strand this Christmas, the traffic conditions were the reverse of those in the roadway. Instead of the mighty motor-bus and the massive tram having to avoid running down the human midgets that scurried before them, giant pedestrians had to take care not to crush out of existence Lilliputian vehicles. Rows of kerb vendors did a brisk trade in mechanical toys, which they set going on the flag-stones—tiny trams and motor-cars, little railway porters wheeling trucks, diminutive dancers, jumping dogs and rabbits, clowns and

tumblers, acrobats on a see-saw, a miniature Carpentier fighting Siki, and so on—not to speak of toys that do not "take the floor," such as balloons, jumping jacks, and monkeys-on-sticks. Many alluring novelties twirled, gyrated, and prouetted beneath the feet of the ever-moving crowd, and, as is so often said of the streets, where the tables are turned on the pedestrian, it was wonderful that there were so few accidents. The street hawker, in fact, is an old institution that Londoners love, and they take care not to damage his stock-in-trade.



By G. K. CHESTERTON.

I DO not know whether this article will appear before Christmas in the ordinary sense of Christmas Day, but it will probably appear before the end of Christmas in the old sense of the holiday that continues in a crescendo of festivity until Twelfth Night. In any case, the real Christmas article ought to appear after Christmas Day, which is the first day appropriate to the festive mood. Most of the articles that appear are necessarily anticipations and not experiences; and it is very characteristic of the modern mind that it should have this Futurist note even in its festivity. It finds it easier to prophesy Christmas like a Utopia than to enjoy it like a Saturnalia. But I am one of those who have the luck to like the older and more positive enjoyment, and for whom the *redeunt Saturnia regna* does not always need to be transferred from the present to the future tense of the Latin verb. And it is in itself a reminder of a rather interesting question, the question of the attempt to preserve the Christmas tradition as a merely human and in that sense a merely heathen thing. One of the most interesting attempts of this kind was made some years ago by Mr. Arnold Bennett in a little book called "The Feast of St. Friend." It was, as might be expected, a very thoughtful and humane production; its motive was wholly charitable, and I would here desire to write of it charitably, especially in the season of charity. But I do not think it uncharitable to point out that it involved, like all other attempts of the same kind, a fallacy about human nature of considerable practical importance to the future of human society.

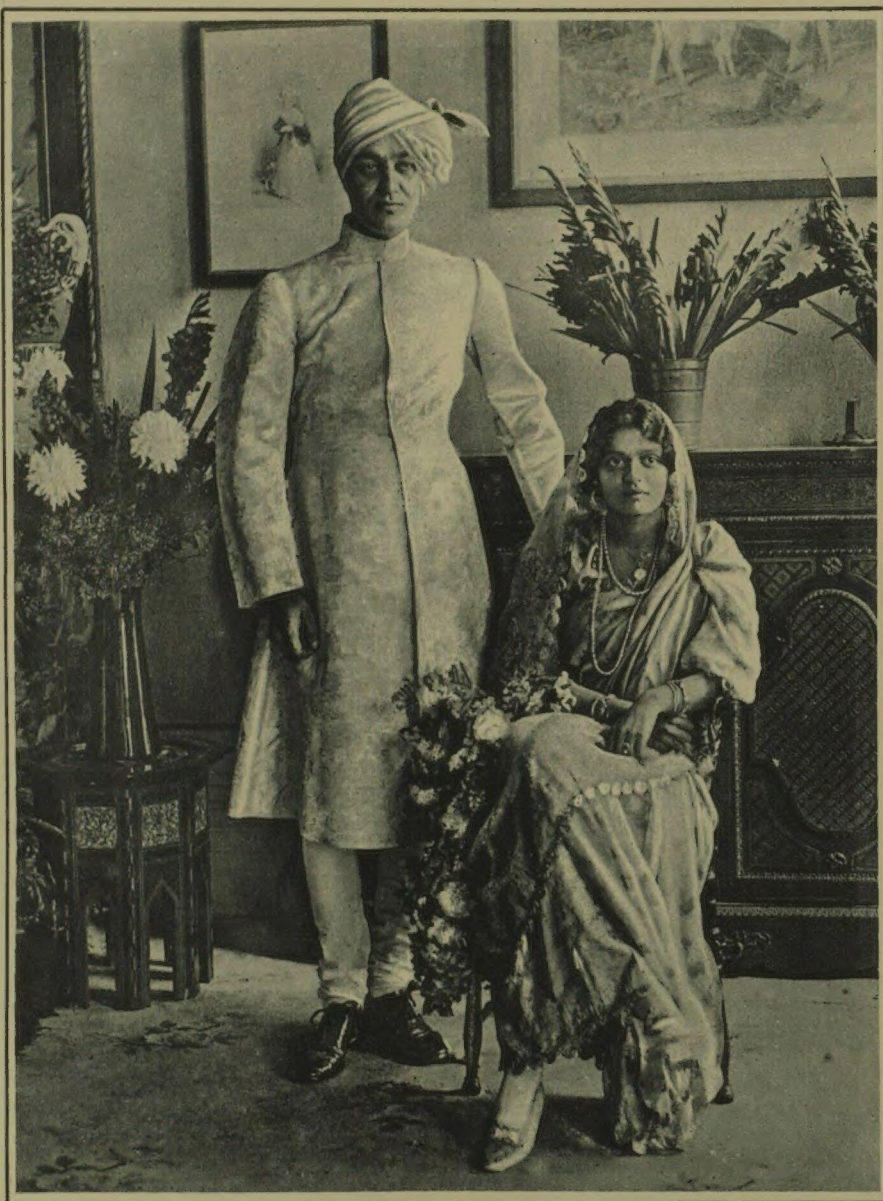
Mr. Arnold Bennett began, indeed, by eliminating the more mystical elements in Christmas by a device of curious and almost creepy simplicity. He alluded to the fact that the 25th of December was the traditional date of the Nativity of Jesus Christ, and then thought it enough to say that it probably was not the historical date at all. There is a sort of innocence in this which I cannot but feel as faintly amusing, despite the seriousness of this aspect of the subject. Some light on the logic of the process may be thrown by merely imagining it applied to any other festival, even the most strictly secular and social festival. Suppose it were discovered that by some error in an official document the Battle of Trafalgar had been attributed to Oct. 21 when it was really fought on Oct. 23. It would surely be a rather extraordinary argument to deduce from this that Trafalgar Day need have nothing to do with Nelson, nothing to do with naval glory, nothing to do with patriotism, nothing to do with England. It would be rather odd to argue that because of this shuffling of dates any Cosmopolitan, any Continental enemy of England, any Internationalist who hated all flags, any Pacifist who hated all fighting, had just as much to do with Trafalgar as an English sailor. It would be a strange sort of logic to insist that this mere chronological correction had actually emptied the festival of all reference or relation to the death of Nelson and the cause for which he died. The French celebrate the memory of their great democratic crusade, at the end of the eighteenth century, by keeping the recorded date of the storming of the Bastille. Suppose it were discovered that the date had been recorded wrong, and that the Bastille fell a few days earlier or a few days later. Surely that would hardly make the Republican festival suddenly and entirely cease to be Republican. It would hardly make the storming of the Bastille the chosen topic of contemplation for Royalists and High Tories whose only hope was in reaction. It would hardly make the legend of the Revolution cease to be revolutionary.

I cannot see why a similar shifting of numerals should make the legend of Christmas cease to be Christian. For that matter, it would probably be easy to find examples of traditions that really did turn upon errors of detail. Many believe, for instance, that the political festival called Primrose Day is entirely founded on a mistake. Some say that Disraeli only said that he liked primroses in salads. Others say that Queen Victoria referred to the primrose as "his favourite flower," taking it for granted that "he" would always be held to refer to Prince Albert. In Mr. Laurence Housman's admirable dramatic interludes about Victorian statesmen, it is attributed to the gallantry of Disraeli, who says that any flower that the Queen sent him would become his favourite flower on the

Christ may not have been born on Dec. 25. The tradition of Trafalgar exists, whatever be its date; the French Revolution is a fact of gigantic range, whenever it began; even the Primrose League would be a fact in its way, although it were also a fiction. And, considered in the coldest sense of secular history, Christmas is a fact, and could not possibly be dissociated from the two words that make it up.

But there is another fact, equally obvious from a secular and even sceptical standpoint. You cannot select a particular day without selecting a particular subject. You cannot have a day devoted to everything; it is contradicted by the very word devotion. You cannot have a festival dedicated to things in general; it is contradicted by the very idea of dedication. No religion, so far as I know, has ever had a Feast of the Universe; and Robespierre did not really get very far even with a Feast of the Supreme Being. It is too simple to be sensational; and a festival must be a sensation. A man will not be happy about all things, except in the sense in which he can be happy on all days. To produce the special psychological condition called rejoicing it is necessary to have something to rejoice over; something that can be hailed like a signal or received like a message. Hence, apart from anything else, any attempt to generalise a thing like Christmas is at war with a fact of human nature. To avoid the difficulty of dealing in a light controversial fashion with truths so tremendous as those really to be found in the heart of Christmas, I will assume, for the sake of argument, that some peasants somewhere have a very ancient tradition of keeping, let us say, the Feast of St. Francis. In one sense, to celebrate St. Francis is to celebrate all things and all people, for his charity went out to the most ragged robber and his sympathy to the smallest bird. Nevertheless, you can keep a symbolic ritual about St. Francis, as you cannot keep it about a vague medley of robbers and robins. And the reason is the fact in the heart of the fancies—a person and a real person. There was such a person as St. Francis; there is no such person as St. Friend.

This does, indeed, depend in its turn on a truth of human nature for which I have never been able to find a satisfactory definition, but upon it turns the form of all poetry and the ritual of all religions. We talk of the impossibility of seeing the wood for the trees, or of seeing the trees for the wood; but there is a much more mysterious truth in that dark wood of mysticism and mythology. The truth is that the nerve of imagination is only touched when we can say, as only be said in a fairy-tale: "Within that wood there is one magic tree." So far as human imagination is concerned, it might almost be any tree, but it must be one. Different poets might say it of each tree in turn. But all the poets could only say it of one tree at a time. They must all be (in that sense) unable to see the wood, not only for the trees, but for a single tree. I would say that that one tree hid all the wood, were it not (by another paradox) a part of the very prominence of the tree that it is hidden in the wood. All this sounds very simple; but the more it is considered the more mysterious it will be found. I have never found any explanation that was entirely rationalistic and also entirely rational. I have only found one explanation of any kind. And that is that our souls do not come from everywhere, but from somewhere; that the method of our salvation was truly local and personal, and not cosmic and impersonal; that it is our fundamental spiritual nature to look for a particular place and a particular person; or, in other words, that the one tree in the wood is really a Christmas-tree.



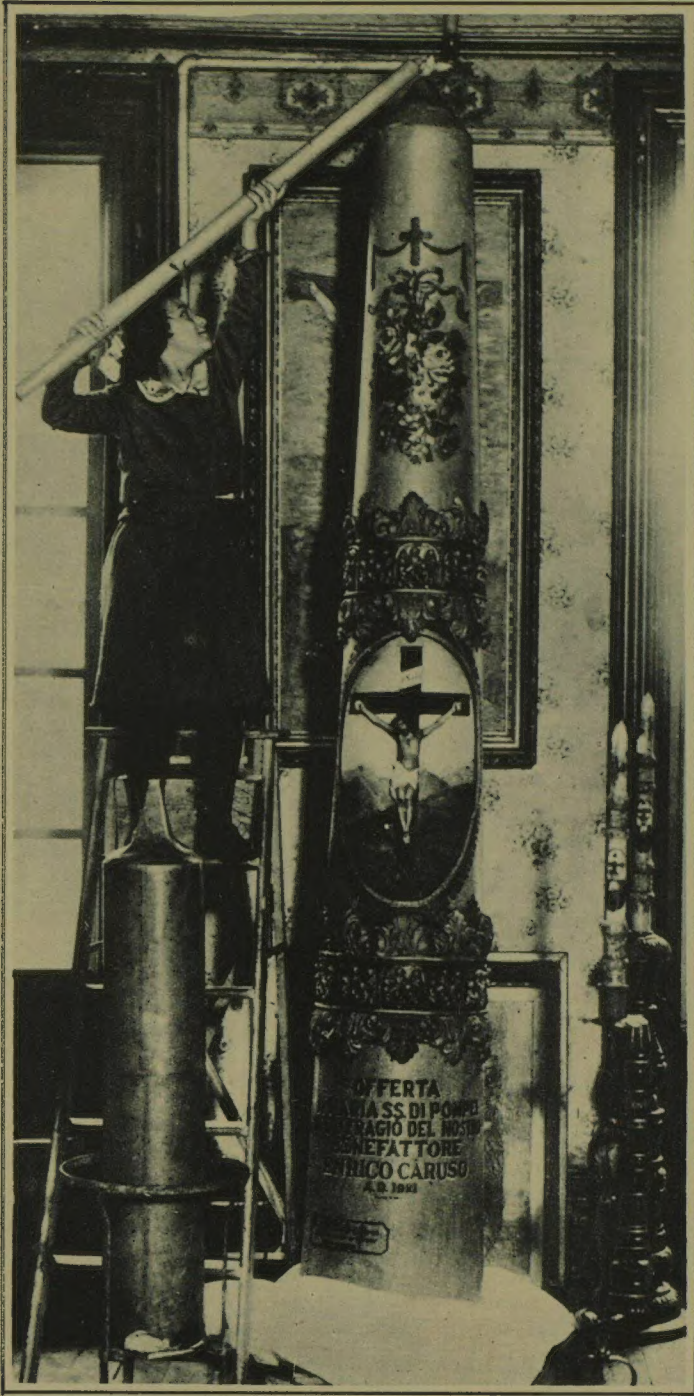
WITH THE PRINCESS HE MARRIED ROMANTICALLY: THE LATE MAHARAJA OF COOCH BEHAR; AND THE MAHARANI.

His Highness Sir Jitendra Narayan Bhup Bahadur, Maharaja of Cooch Behar, K.C.S.I., who died in London on December 20, was born on December 20, 1886. He was educated at Eton. As a ruler, he did all in his power to make his State a model. His marriage was a romance. He met Princess Indra, daughter of the Gaekwar of Baroda, at a ball in London, and the pair fell in love. The Gaekwar and his wife, however, frowned on the match, as they wished to follow caste conventions by arranging a marriage into a ruling Mahratta family; and, in addition, the young Prince, being a Brahmo, had left Hinduism. Indeed, the Princess was persuaded to become engaged to the Maharaja Sindhia of Gwalior. Later, the engagement was cancelled; but her parents still refused consent to the marriage she desired. Nevertheless, she left St. Moritz for London, and in due time was wedded to her Prince. The ceremonies took place on August 25, 1913, and a week afterwards the bridegroom succeeded to the rulership of Cooch Behar.—[Photograph by L.N.A.]

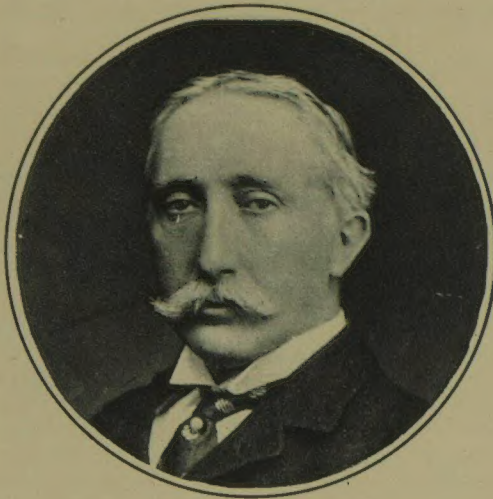
spot. But all these are agreed on the moral implied, which is that Disraeli had no such individual preference, and that possibly "a primrose on the river's brim a yellow primrose was to him, and it was nothing more." But even if this were proved to be true, it would be preposterous to deduce from it that Primrose Day does not here represent Disraeli or that Disraeli does not here represent the Conservative Party. The change would not mean that every Radical instantly became a member of the Primrose League. It would not mean that every Bolshevik instantly appeared decorated all over with primroses. But these images are in no way more absurd than the image of Santa Claus ceasing to be a Christian saint quite suddenly, because some Higher Critic has told Mr. Arnold Bennett that

PERSONALITIES PAST AND PRESENT: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY CENTRAL PRESS, I.B., ELLIOTT AND FRY, RITA MARTIN, AND VANDYK.



DESIGNED TO BURN ONE DAY A YEAR FOR 1800 YEARS: AN 18-FT. CANDLE WEIGHING A TON, IN MEMORY OF CARUSO.



BENEFACTOR OF THE NATIONAL SHAKESPEARE THEATRE SCHEME: THE LATE SIR CARL MEYER.



NOVELIST AND REFORMER OF WOMEN'S "SWEATED INDUSTRIES": THE LATE MISS CLEMENTINA BLACK.



NOW MAHARAJAH OF COOCH-BEHAR IN SUCCESSION TO HIS FATHER: THE LITTLE SON OF THE LATE RULER; WITH HIS SISTER, PRINCESS ILA.

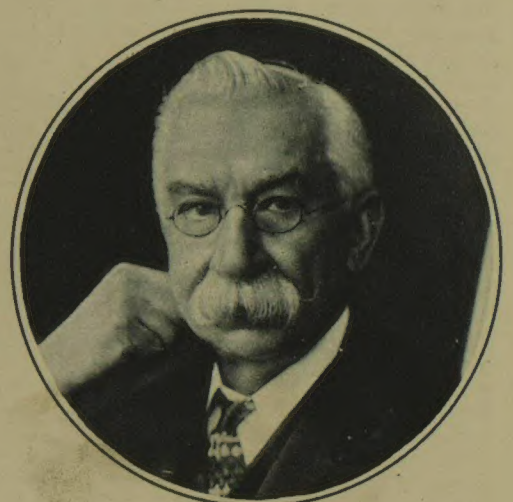


THE DEFENDER OF LADYSMITH: A STATUE OF FIELD-MARSHAL SIR GEORGE WHITE UNVEILED BY LORD DERBY IN LONDON.

An enormous candle has been placed in the Church of the Madonna of Pompeii, at Naples, as a memorial to Caruso, by an orphan home to which he gave £2000 a year for many years. The candle, which is 18 ft. high and said to weigh a ton, is probably the largest in the world. It is to be lit for 24 hours every All Souls Day, and is calculated to last, according to one account, for 1800 years, while another suggests 5000 years. If burned continuously it would last, it has been estimated, nearly 14 years.—Lord Derby unveiled in Portland Place, on December 19, a bronze equestrian statue of Field-Marshal Sir George White, the defender of Ladysmith, who died in 1912. The sculptor was Mr. John Tweed.—Sir Carl Meyer had large mining interests in South Africa and Burmah. He was made a Baronet in 1910, as "a leading supporter of the Shakespeare National



APPOINTED TO THE SOUTHERN COMMAND: GEN. SIR W. N. CONGREVE, V.C.

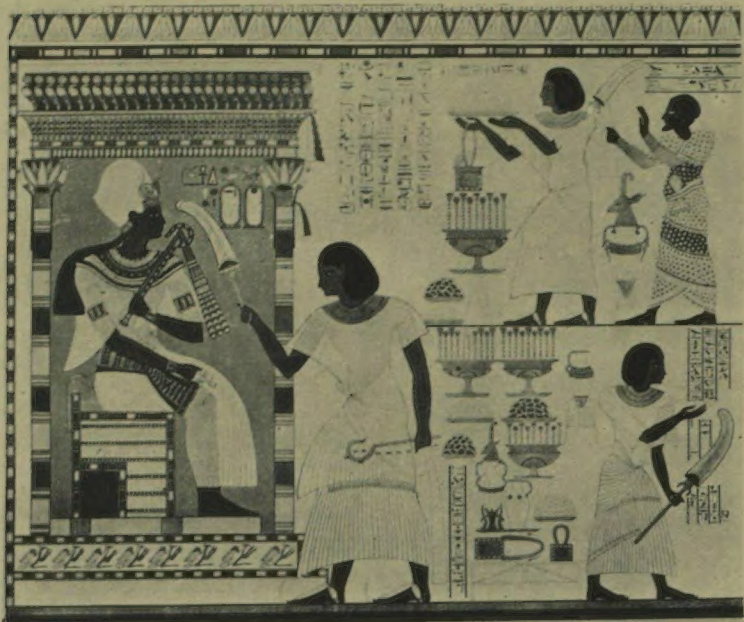


MANAGER OF THE PRESS ASSOCIATION, 1880-1917: THE LATE SIR EDMUND ROBBINS, K.B.E.

Memorial Theatre," to which scheme he had anonymously given £70,000. During the war he joined with other naturalised Germans in publicly denouncing German atrocities and declaring loyalty to the King.—Miss Clementina Black was a leading non-militant Suffragist and a founder of the National Anti-Sweating League. She wrote several novels, as well as works on industrial reform.—The little Prince Javaraj Jagaddependra Narayan, elder son of the late Maharajah of Cooch Behar and his wife (whose portraits appear on "Our Note-Book" page) has just succeeded to the throne as a minor.—General Congreve succeeds the late General Sir G. M. Harper, who was killed in a motor accident. He descends from the family of Congreve, the dramatist.—The late Sir Edmund Robbins, the well-known journalist, was born at Launceston, Cornwall, in 1847.

TUTANKHAMEN IN ART—AND OBJECTS THAT MAY BE FOUND.

PHOTOGRAPHS OF LANTERN SLIDES KINDLY SUPPLIED BY PROFESSOR PERCY E. NEWBERRY, M.A., O.B.E., HONORARY READER IN EGYPTIAN ART AT THE UNIVERSITY OF LIVERPOOL.



TUTANKHAMEN ON HIS THRONE: A WALL-PAINTING FROM THE TOMB OF HUY, HIS GOVERNOR OF ETHIOPIA, FOUND IN A HILL NEAR THEBES.



TRIBUTE TO TUTANKHAMEN FROM ETHIOPIA AND WESTERN ASIA: BRINGERS OF GIFTS INCLUDING A LION AND A HORSE; AND PICTURES OF SHIPS.



THESE Egyptian wall-paintings are of deep interest just now from the fact that they may prove to contain contemporary representations of objects actually discovered, or soon to be discovered, in the now famous funeral chambers of King Tutankhamen, found by Lord Carnarvon and Mr. Howard Carter in the Valley of Kings at Thebes. The wall-paintings decorated the tomb of Huy, who was Viceroy, or Governor, of Ethiopia under Tutankhamen. This tomb also was situated at Thebes, being cut out of a limestone hill now known as the Kurnet Murrat. The painted scenes show the Viceroy making presentations to Tutankhamen, and introducing tributary princes from Ethiopia and Western Asia, bringing a great variety of gifts. The tribute includes a chariot, shields, couches, chairs, and much other furniture, gold and silver vases, and animals,

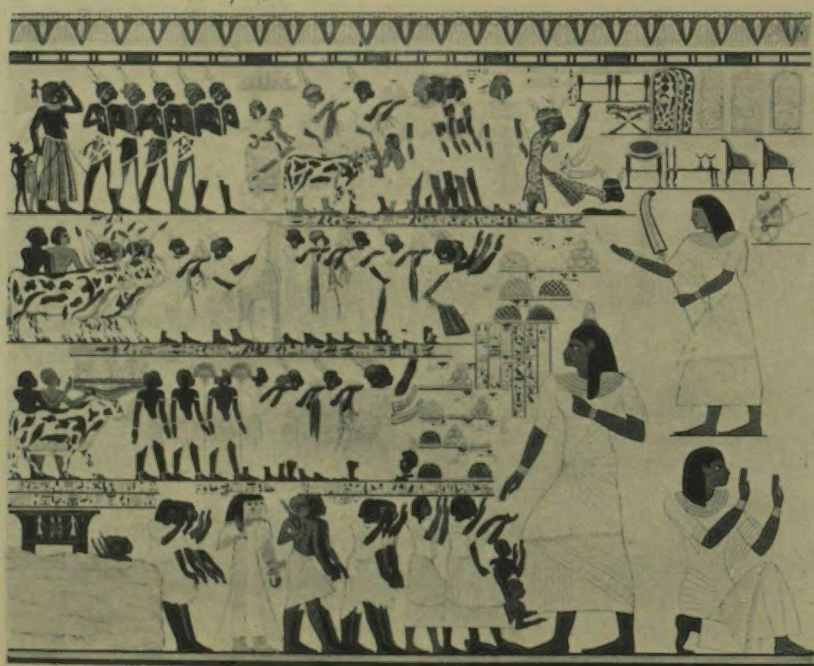
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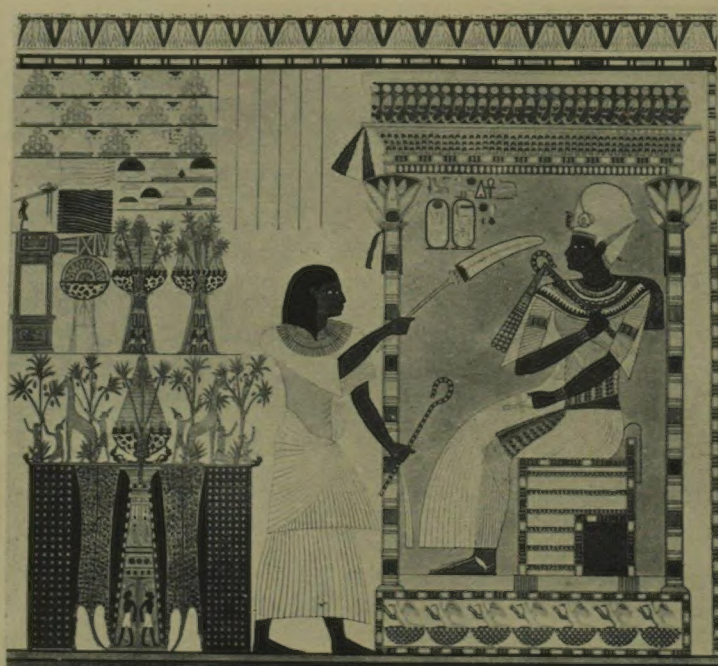
POSSIBLY REPRESENTING ACTUAL OBJECTS FOUND IN TUTANKHAMEN'S TOMB: BEDS, CHAIRS, AND CHARIOT—IN LEFT PAINTING BELOW.

among them a lion, a giraffe, oxen, and a horse. There is also to be seen in one painting an Ethiopian princess being driven up in an ox-drawn carriage, and in another several interesting pictures of ships of different types. These recall the statement of Professor Garstang, in one of his current articles on Palestine in this paper, that the Pharaohs waged war on the Philistines by sea as well as by land. The paintings of King Tutankhamen on his throne remind us that a royal throne—the first ever found in Egypt—was one of the objects discovered in the outer chamber of his tomb, illustrated in our issue of December 23. It also contained (as shown there) couches, a chariot, and alabaster vases. We owe the photographs of these remarkably interesting wall-paintings to the courtesy of Professor Percy Newberry, who showed them by lantern slides at his recent lecture on the Valley of the Tombs of the Kings at Thebes, before

[Continued below.]



CONTEMPORARY LIGHT ON THE GREAT EGYPTIAN "FIND": A WALL-PAINTING SHOWING A PRINCESS IN OX-DRAWN CHARIOT (TOP ROW), A GIRAFFE, FURNITURE, AND OTHER GIFTS.



SEATED, PERHAPS, ON THE ACTUAL THRONE FOUND IN THE VALLEY OF KINGS: TUTANKHAMEN—A WALL-PAINTING FROM THE HUY TOMB.

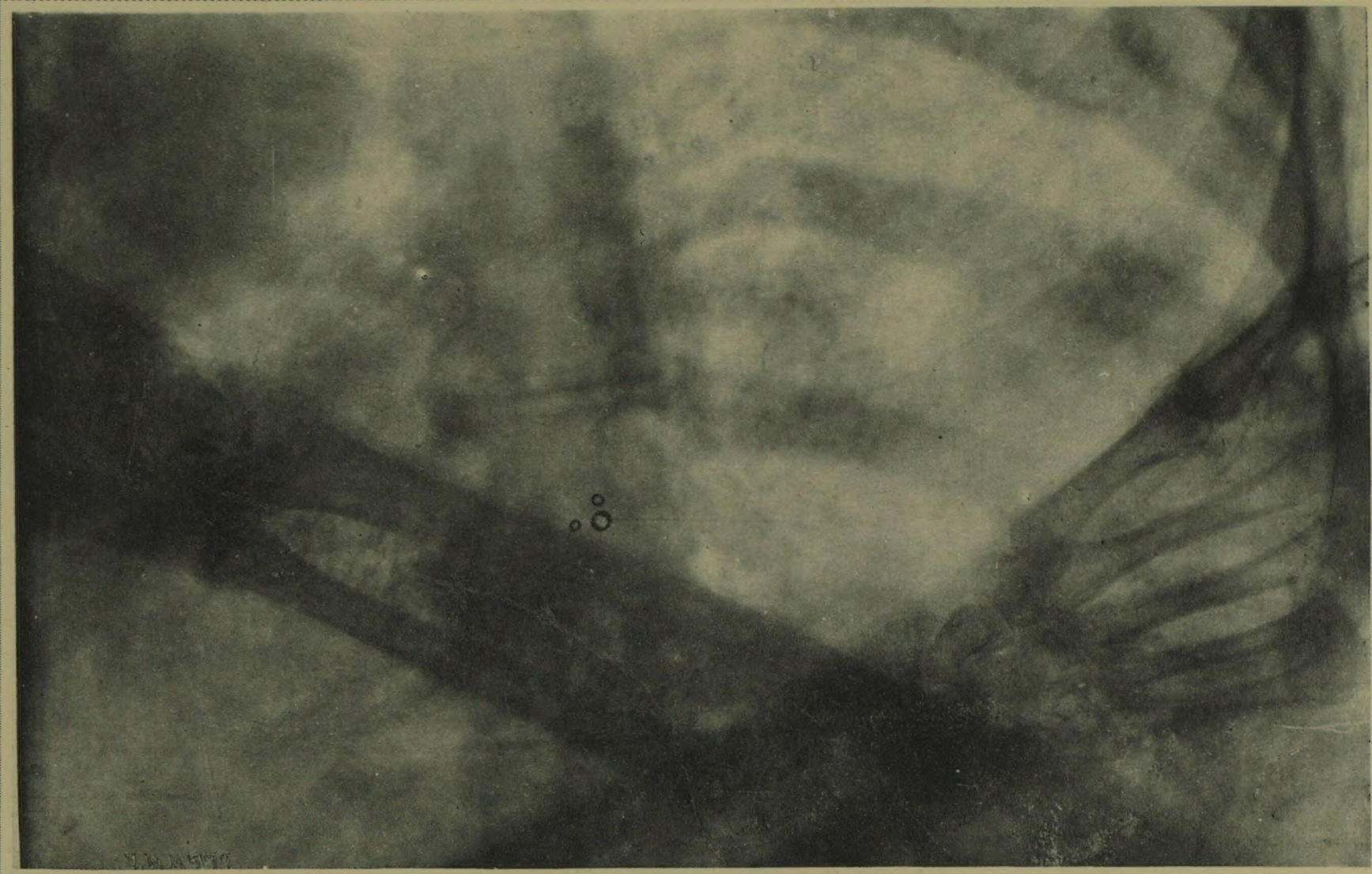
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the Egypt Exploration Society at Burlington House. The lecture is to be repeated about the middle of January. Professor Newberry mentioned that the Egypt Exploration Society is in need of funds to carry on its valuable work, a fact which we commend to the notice of any of our readers who may be able and willing to assist. In the course of his lecture Professor Newberry said that "the recent discovery had focussed the eyes of all the world on its historic value. It surpassed anything that archaeologists had dared hope for. The discoveries had

made them all realise what vast wealth this historic necropolis must once have contained. No cemetery in the world had ever had so much treasure buried in it as this desolate ravine lying to the west of Thebes. . . . A considerable amount of plundering must have been going on at the time of the Priest-Kings of Thebes of the XXlst Dynasty." It should be explained that the above paintings formed a consecutive series, and we give them in their right order, from left to right, beginning at the top.

X-RAYING A PHARAOH: HOW TUTANKHAMEN'S MUMMY MAY BE TREATED.

PHOTOGRAPHS BY COURTESY OF PROFESSOR G. ELLIOT SMITH, LITT.D., F.R.S., PROFESSOR OF ANATOMY IN THE UNIVERSITY OF LONDON.



SHOWING THE ARMS CROSSED OVER THE BREAST, AND REVEALING THREE LITTLE ROUND OBJECTS (NEAR LEFT FORE-ARM), PROBABLY GOLD BEADS EMBEDDED IN THE WRAPPINGS AND OVERLOOKED BY TOMB-ROBBERS: AN X-RAY PHOTOGRAPH OF THE MUMMY OF THOTHMES IV., TYPICAL OF THE RESULTS OBTAINED.



SHOWING THE MARK OF AN INSPECTOR: THE FRESH COFFIN MADE FOR THE PLUNDERED MUMMY OF AMENHOTEP III.

PROFESSOR G. Elliot Smith writes: "In none of the accounts of the discovery of Tutankhamen's tomb by Mr. Howard Carter, the splendid culmination of twenty years of search by him in the Valley of the Tombs of the Kings, has adequate recognition been given to the fact that the wonderful series of important revelations during these two decades was due to his initiative and to his clear vision. None will acknowledge this more than Lord Carnarvon. In 1902 Mr. Carter persuaded the late Mr. Theodore Davis to provide the means for carrying out this exploration; and Mr. Howard Carter himself directed the work of excavation and the preparation of the splendid series of reports, most of them illustrated with his own paintings. The first tomb discovered by him was that of Thothmes IV., and this event prompted him to induce M. Maspero to unroll the wrappings of the mummy of that Pharaoh, which had been discovered four years previously, along with a series of other royal mummies, by M. Lovet, in the tomb of Amenhotep II., and transferred to the Cairo Museum in 1900. As there was a difference of opinion among archæologists as to the age of Thothmes IV. at the time of his death, Mr. Howard Carter persuaded M. Maspero to allow me to examine and report on the mummy; but, as it was impossible to obtain any definite evidence from the study of the superficial appearance of the body, which seemed to be that of a relatively young, slenderly built and effeminately graceful man, it was decided to examine the skeleton by means of the X-rays. But we were not allowed to introduce X-ray apparatus into the Museum. So one night Mr. Howard Carter and I took the Pharaoh's mummy to a nursing home in Cairo and obtained three radiographic photographs, which provided valuable information as to the age of Thothmes IV. My reasons for emphasising the importance of obtaining X-ray photographs of the mummy or mummies which, in all probability, will be found when the burial chamber of Tutankhamen's tomb is opened, are—first, that this procedure will enable the archæologist to examine the wrappings before they are disturbed, and discover the presence and situation of the amulets with which a royal mummy will be richly equipped; and, secondly, they will enable the anthropologists to study the skeletons, and determine their characters and estimate their age. The information regarding the amulets will prove of great service during the process of unwrapping the mummy, and the shadows of the skeleton will give the anatomist exact evidence concerning the state of consolidation of the bones, upon which his estimation of their age can be made." The large photograph above, though somewhat faint from age, indicates typical results obtained by X-raying a mummy—that of Thothmes IV., father of Amenhotep III. The right-hand photograph underneath shows the

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AS FOUND, TORN BY TOMB-ROBBERS: THE MUMMY OF THUA, MOTHER-IN-LAW OF AMENHOTEP III.

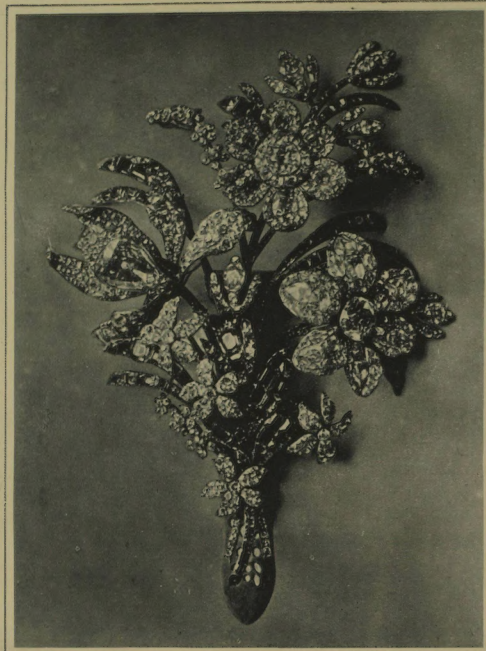
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appearance of a royal mummy plundered by tomb-robbers in ancient times. Thua, whose mummy it is, was the mother of the famous Queen Tyi, wife of Amenhotep III. Their son, Amenhotep IV. (afterwards known as Akhenaten), was the Heretic Pharaoh, whose daughter married Tutankhamen. All these kings belonged to the Eighteenth Dynasty. During a later Dynasty (that of the Ramessids) it was found that robbers had plundered the royal tombs. The mum-

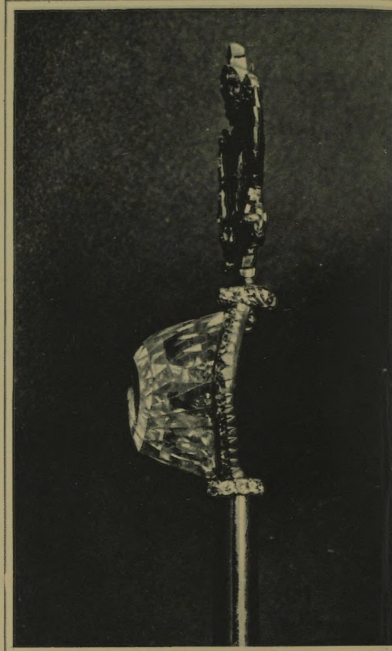
mies were then transferred to new coffins, inscribed with their names and titles, and sealed with the mark of the official inspectors, as shown in the left-hand photograph. This mark is the smaller horizontal inscription which is seen to the left of the large vertical inscription in the illustration. A report from Luxor on December 22 stated that it had been definitely established that the chambers discovered were the actual tomb of Tutankhamen.

IN THE HANDS OF THE SOVIET GOVERNMENT AND TO BE

PHOTOGRAPHS SUPPLIED



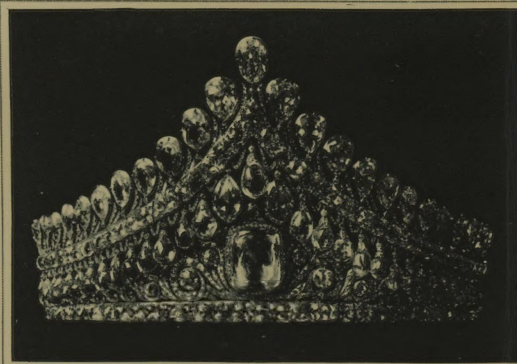
FASHIONED BY A SECRET METHOD: A CORSAGE ORNAMENT OF ROSE, GREEN, YELLOW, AND WHITE DIAMONDS.



SHOWING THE FAMOUS ORLOFF DIAMOND: THE SCEPTRE DESIGNED FOR CATHERINE THE GREAT.



THE LARGEST AQUAMARINE IN THE WORLD: A PENDANT FREQUENTLY WORN BY THE MURDERED EMPRESS.



ENTIRELY COMPOSED OF PERFECTLY MATCHED DIAMONDS: THE CROWN OF THE LATE EMPRESS OF RUSSIA.

SOLD TO AID RUSSIAN FINANCES: RUSSIAN CROWN JEWELS.

BY TOPICAL PRESS.



OF EXTRAORDINARY VALUE: THE IMPERIAL RUSSIAN CROWN—NOW, WITH THE OTHER CROWN JEWELS, IN THE HANDS OF THE SOVIET GOVERNMENT.

In "The Illustrated London News" of September 23 last, we published a photograph showing the Russian Crown Jewels, in the hands of the Soviet Government. They have been valued (in American currency) at sixty billion dollars. We are now able to supplement this. The details given are those supplied with the photographs, which came to us from America. The Corsage Ornament is of rose, green, yellow, and white diamonds. It was made for Catherine the Great, and was fashioned in an unusual manner by a process whose key was immediately destroyed, in order that duplication might be impossible. The Sceptre was also designed for Catherine the Great, and its chief feature is the world-famous Orloff diamond. The aquamarine in the Pendant is the largest and purest in the world, and is valued at half-a-million dollars. The late Empress of Russia wore this jewel frequently, as many of her predecessors had done before. The Crown of the late Empress is entirely composed of perfectly matched diamonds. The Imperial Russian Crown is conspicuous, also, for perfectly matching

stones. The present rulers of Russia propose to dispose of the Crown Jewels in an attempt to help Russian finances and so stabilise the rouble. The following note, from Streeter's book on "Precious Stones and Gems," is of interest in connection with the gems, the majority of which, of course, were not found in Russia: "It is believed that the first Russian diamonds were found by a boy on June 22, 1829, at the Bizer Gold Washings, of the Countess Porlier, about 160 miles to the west of the town of Perm. Just at that time Humboldt was exploring the Urals, and his companions are said to have found diamonds at the above-mentioned locality. The Krestovosdvigensk gold workings acquired some reputation for their diamonds, and a portion was at one time worked exclusively for these stones. Altogether above 160 diamonds were found, of which the largest weighed nearly 3 carats. Although several gold workings in the Urals have yielded diamonds, it may be said generally that the gem is exceedingly rare in Russia."

"THE ENGLISH PRODUCT IN ART": THE LADY LEVER ART GALLERY.

PHOTOGRAPHS BY STEWART BALE, LIVERPOOL.



THE CHINESE PORCELAIN ROOM: (left) *Famille verte*; (centre) *Famille verte* and *Rouge de fer*; (right) *Famille noire*. Above (l. to r.): Pictures by Raeburn ("Thomas Telford"), Constable ("Storm over Hampstead Heath"), Westall ("Artist's Wife as Sappho"), Crome (wood scene), Gainsborough ("Benjamin Franklin"), Hoppner ("Countess of Oxfordshire"), Constable ("Timber Waggon"), and Romney ("Nelson").



IN THE LADY LEVER ART GALLERY: (l. to r.)—Top Row: Pictures by Reynolds ("George III."), Rubens ("Daughters of Herodias"), Reynolds ("Queen Charlotte"). Below: Morland ("Slave Trade"), Turner (Castle), John Linnell, Morland ("African Hospitality"); an Italian marble mantelpiece with pictures in coloured marble; two Worcester pots (left and right); a French cabinet table (Louis XVI.); and an old English settee.

In recent years, we have grown accustomed to hearing news from America of art benefactions on a grand scale; but Viscount Leverhulme's splendid gift to Port Sunlight dresses the balance: for the Lady Lever Art Gallery, built in memory of his wife, and opened recently by Princess Beatrice, is a treasure house of art. Especially, Lord Leverhulme has said, it is designed "to show that the English product in art through the centuries has not been second to that of any nation in the world"; and it is dedicated to the public use for

ever. The King laid the foundation stone in March 1914. The pictures collected by Lord Leverhulme include examples of the great masters of many schools and nations. Rubens and Titian are both represented, and the collection contains works by the great English eighteenth-century portrait-painters—Romney, Hoppner, Reynolds, and Gainsborough; the Pre-Raphaelites, including Millais and Holman Hunt, and many other famous nineteenth-century artists. There is also a fine collection of Chinese porcelain and English furniture.

CHRISTMAS IN THE NAVY: A SERVICE ABOARD A SUBMARINE.

DRAWN BY C. E. TURNER AFTER A PHOTOGRAPH.



WITH THE FORCE WHOSE HEROIC WAR DEEDS HAVE JUST BEEN COMMEMORATED IN LONDON: A RELIGIOUS SERVICE ON THE DECK OF A BRITISH SUBMARINE AT SEA.

In our last number we illustrated the unveiling of the Submarine War Memorial on the Thames Embankment in London, by Rear-Admiral Hugh Sinclair, chief of the Submarine Service at Gosport, who performed the ceremony in the absence of Vice-Admiral Sir Roger Keyes at the Lausanne Conference. In his address, Admiral Sinclair said that it was not generally known that the number of those killed in the Submarine Service was greater, in proportion to its size, than that of any other branch of his Majesty's fighting forces. No fewer than 138 officers

and 1225 men, including many of our gallant merchant marine who had volunteered, lost their lives. That was one-third of the total personnel of the Submarine Service. It has been suggested that the number of submarines possessed by naval Powers should be restricted, and that, to prevent a recurrence of the German U-boat piracy, their use should be confined to defence against armed surface vessels. Our picture shows an occasion not often witnessed, a religious service on the deck of a submarine at sea.—[Drawing Copyrighted in the United States and Canada.—C.R.]

DIGGING SACRED SOIL: RESEARCH IN PALESTINE.—IV.

By Professor John Garstang, D.Sc., B.Litt., F.S.A., of Liverpool University, Director of the British School of Archaeology in Jerusalem, and Director of the Department of Antiquities for Palestine.

[In this series of illustrated articles, the first three of which appeared in our issues of Dec. 2, 9, and 23, Professor Garstang gives an authoritative account of historical research and the protection of ancient remains in the Holy Land under the British régime.]

THE story of Askalon in the Roman period was begun by Professor Garstang at the end of his last article, in our issue of December 23, where he mentioned that it was a free city of the Roman Empire from B.C. 104 for four and a half centuries, and that evidence has been found, during the excavations by the Palestine Exploration Fund, indicating its splendour and prosperity. The article continues:—

The excavations have already shown that it was freely adorned at this time with buildings in the classic styles. One of the photographs (Fig. 1) shows part of a semicircle of stone seats which mark the outline of a former theatre. The outer retaining wall and portions of the internal corridors have been traced, passing into the adjoining fields. In the foreground there may be noticed the prone statue of "Peace," lying, no doubt, where it was thrown down when the main building was destroyed. A little earth and debris alone separated it from the marble flooring. Near by is the mouth of a well, which was cut at some subsequent date through the pavement. Doubtless the proximity of the statue had led to this being known as the Well of Peace, for in the sixth century, Antoninus Martyr wrote: "There is a Well of Peace, built after the manner of a theatre, in which you descend by steps. . . ." The picture provides a lucid illustration to this allusion.

Further excavation has shown that the theatre itself was a reconstruction of an earlier and more imposing edifice—namely, the apse of a basilica (Court of Tribune), the pre-existing outline of which had evidently suggested its ready adaptation. The main entrance to this basilica had been flanked, if not supported on either hand, by two great statues, whereof the "Peace" was one; while the counterpart was the "Victory over the World"—a graceful and well-preserved piece of sculpture shown in *The Illustrated London News* of October 9, 1920 (Fig. 2). . . . [Continued on pages 1063 and 1064.]

The work of the Palestine Exploration Fund at Askalon, in addition to the material evidence collected about the Philistines and other early settlers, has opened a new page in the history of Roman Palestine at its brightest period.

Askalon, as is well known, was one of the five chief cities of the Philistines. The sites of two others, namely, Ashdod to the north and Gaza to the south (see the sketch map which accompanies this article), are similarly indicated by the survival of their ancient names. The position of the remaining two, Ekron and Gath, is much less certain. Exploration conducted by the American School points to Qatra being the probable site of Ekron, rather than Aqir, which has often been suggested. The two modern names are equally suggestive of the old one, but whereas at Qatra there is an important and ancient mound with numerous traces of antiquity, there are no signs of antiquity at Aqir. We have consequently accepted their identification in our map. The fifth city was that of Gath, which would seem in early times to have shared first importance in the popular mind with Askalon. "Tell it not in Gath. Publish it not in the streets of Askalon, lest the daughters of the Philistines rejoice. . . ." The same school proposes to identify Gath with the mound and remains at 'Araq El Menshiyeh. Hitherto, Tell el-Safi has been usually regarded as the site, from general considerations of Biblical topography;

but there are arguments in favour of its identity with the ancient Libnah. For the present we accept the new suggestion, about which we are promised further information.

The great work which the Palestine Exploration Fund has commenced at Askalon, and their proposed further investigations in the vicinity of Gaza, are fully consistent with the traditions of that pioneer body, which in earlier years examined successively five important sites lying along the eastern fringe of the plain, where the ridge of the Shephelah separates the lowlands from the less hospitable uplands of Judaea.

The first and most southerly of these sites was

Excavation is now a science, with the stratification of potsherds as its basis.

The next site, geographically northwards, was Tell Sandahanna, which lies opposite Askalon in the East of the Plain. Here a city of pre-Christian date was excavated and planned. The famous tombs of Marissa in the vicinity—for this is the area of Beit Jibrin—were investigated, and the wall paintings were placed on permanent record, somewhat later.

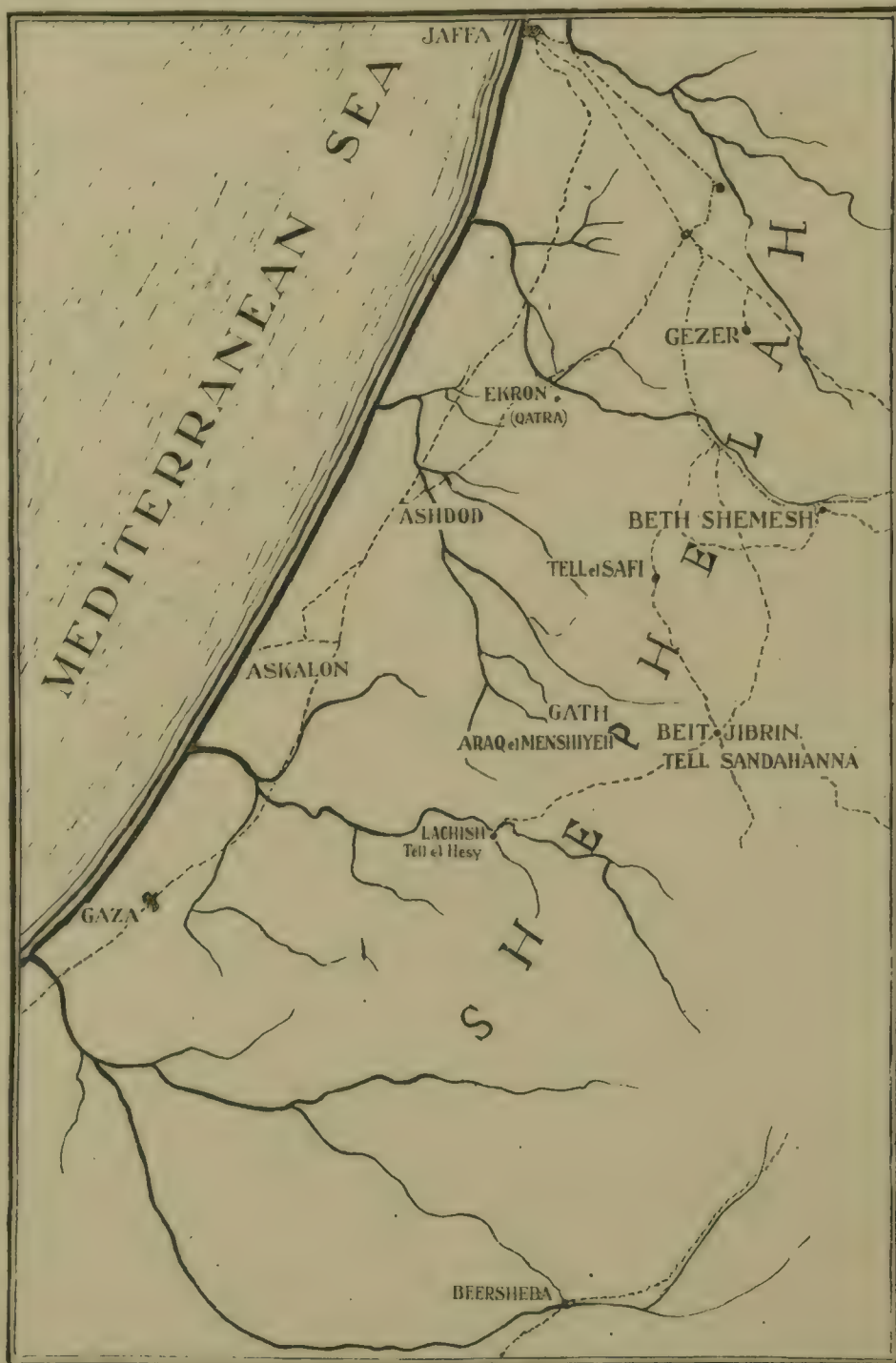
Tell el-Safi, the third site of the series, proved difficult and disappointing. But the city wall was traced and a number of broken antiquities were recovered. This brings us to Gezer, the site of which,

on the mound called Tell el-Jazari, had been brilliantly located by M. Clermont Ganneau as early as 1871. Here the Palestine Exploration Fund made a special effort. The volumes in which the excavator, Professor Macalister, has published his results are a monument of scrupulous method and conscientious labour of several successive years. And the site was worthy. This historic city dominated the entrance to one of the few passes to Jerusalem from the plain. As far back as the fifteenth century B.C., it appears in history as a Canaanitish city, subject to the Pharaoh. Later, as will be remembered, it was presented to Solomon as dowry of the Pharaoh's daughter whom he had married. In the later struggles of the Maccabees, it appears still as a stronghold of considerable importance. The excavations revealed stratum beneath stratum illustrating and confirming the long history and varying fortunes of this site, from the time of cave-dwelling, stone-using man, through the ages, till the period of Jewish occupation, both before and after the Exile. On the whole, the evidences of Egyptian influence and domination were the most striking; but the ancient sanctuary, with its "Mazzeboth" of standing stones, and also the traces of child-sacrifice, were full of interest and significance.

Last of all, the ancient Beth Shemesh (now Ain Shems) was investigated in 1911 by Dr. Mackenzie. Though inferior in importance to the great cities already examined, this site in the famous Wady Surar yielded important chronological evidence, both in its strata and in its tombs. The excavator claims to have distinguished the successive periods during which the city passed first into Philistine and then into Israelitish hands, and the evidence which he adduces, which is amply corroborated by that of Askalon, may prove to have provided a final basis for a scientific system of classification.

With this full examination of the eastern horizon to the plain of Philistia accomplished, the Palestine Exploration Fund have now turned to the seaboard of Askalon and Gaza. Let us hope that the generous public will realise the great opportunity that lies before British endeavour in this

field, and will be inspired to support the work on a scale hitherto never attained. All Britishers should realise that America is contributing at present, through private subscribers, in the ratio of £100 to £1, as compared with our effort, in support of the excavations and explorations of American expeditions in these lands. The results render the American museums more complete than ours, and redound to their scholarship and farsightedness. Even France, smitten by the war, is doing in Syria far more than Great Britain. No fewer than four special and semi-official French expeditions are at work, at Tyre, Sidon, Byblos, and Kadesh. Great Britain is represented only by the Palestine Exploration Fund and the British School of Archaeology now commencing its career, and neither body commands funds enough to pursue the excavation of an important site. The work at Askalon has, perforce, been temporarily suspended.



WHERE RESEARCH MAY THROW LIGHT ON A MYSTERIOUS PEOPLE: THE PHILISTINE PLAIN—SHOWING THE FIVE PHILISTINE CITIES (GAZA, ASKALON, ASHDOD, EKRON, AND GATH) AND OTHER SITES OF EXCAVATIONS.

A Sketch Map prepared by the Liverpool School of Archaeology. Reproduced by Courtesy of Professor J. Garstang, Director of Antiquities in Palestine.

Tell el-Hesi, identified with the Biblical Lachish. Here over thirty years ago Professor Flinders Petrie gave a scientific lead to work in Palestine, by establishing a sequence of ceramic types characteristic of the successive ages of the city's existence. This was done by a study of the position and character of "unconsidered trifles," chiefly potsherds, and the results hold good to-day. Pottery is, in fact, almost unique in that it is practically indestructible; it does not, if left to itself, decay or perish in the ordinary way like wood or paper or metals, or even stone. A vase gets broken and is thrown away. The pieces get covered and remain to illustrate to a future age the taste, arts, and relations of those who made and used it. The whole duty of the excavator, then, involves not only the recovery of these fragments of evidence, but a careful study of their position in relation to one another and to their surroundings.

HOW HEROD ADORNED HIS BIRTHPLACE: ASKALON—ITS MANY AGES.

PHOTOGRAPHS BY COURTESY OF PROFESSOR J. GARSTANG, DIRECTOR OF THE BRITISH SCHOOL OF ARCHÆOLOGY IN JERUSALEM AND OF THE PALESTINE DEPARTMENT OF ANTIQUITIES.

CONTINUING his article (on page 1062) in a passage transferred thence, at the point there indicated, to this page, Professor Garstang further describes Herod's great building at Askalon excavated by the Palestine Exploration Fund, as follows: "The basilica, or tribune, was in fact approached by way of a tessellated court surrounded by a great marble colonnade and cloisters, details of which are illustrated in Figs. 4 and 5 and 6 to 9. There were 32 columns on each wing, and eight columns across each end. Each column was nearly three feet in thickness, resting on an appropriate Attic base, and further raised by a pedestal, so that it reached about thirty feet in height. The double pedestals which mark the corners were particularly massive (see Fig. 9). The capitals were of the Corinthian order (see Fig. 8), and in the excellent Græco-Roman style so well seen at Baalbek and elsewhere in Syria. The marble was all imported, probably from one of the Greek islands; and it seems likely that the columns were already cut, and a good deal of the detail-work outlined before they were transported. It is of striking interest to be able to recognise in this magnificent structure the 'court surrounded by columns,' justly renowned even in antiquity, with which Herod the Great is stated by Josephus to have adorned his birthplace. The view in Fig. 7 indicates remarkably the superposition of the buildings of different ages on this spot, which was clearly always devoted to some public purpose. At first, upon a sandy bed in which are Philistine traces, a colonnade was built in the third or fourth century B.C., leading towards the sacred Well of Abraham, some 200 yards away. Next came the great foundation walls of Herod's cloisters in the first century, descending even as deeply as those of the earlier colonnade. Then, about the fifth century, there was con-

[Continued opposite.]

FIG. 6.—ONE OF A PAIR AT THE ENTRANCE TO HEROD'S CLOISTERS: A STATUE OF ISIS-TYCHE.

[Continued.]

structed the contiguous but less substantial stage wall of the Byzantine 'theatre'; and, lastly, the retaining wall of an Arab mihrab attached to a mosque. Each one of the three main buildings indicated had, in turn, its own importance and history, and references to each can be traced in the ancient writers. Herod's cloisters must have been distinguished not only for their architectural majesty and proportions, but by the statuary—partly constructional and partly in the round, by which the building was adorned. Pairs of architectural statues seem to have flanked each entrance, like that which led to the basilica. Fig. 6 represents one member of the easterly pair. The peculiar interest here is the identification of the local goddess with the Egyptian Isis (indicated by her girdle, etc.), and with the Fortune (Tyche) or City goddess; also her grouping with a child figure, an association consistent both with Egyptian mythology, in which Isis and Horus are so familiarly grouped, and also with a Lydian tradition concerning the goddess of Askalon herself, which associates a son (Ikthus, a 'fish') with Derceto (Atargatis), both of whom, according to legend, were drowned in the sacred lake at Askalon. Portions of two other similar statues have been

discovered. But the statuary in the round surpasses in beauty and treatment, as might be expected, the architectural pieces." . . . (At this point in his article, in its original sequence, Professor Garstang goes on to describe the Kneeling Venus and other statues, as given on page 1064.) The centre photograph above shows well a section of the strata of different periods. On the left are seen (from the top downwards): (1) a wall in the mediæval Arab mosque; (2) the back wall of the Byzantine theatre; (3) the high main wall supporting the portico of Herod's cloisters; (4) Remains of the earliest

[Continued below.]

FIG. 7. FROM ANCIENT PHILISTINE TO MODERN ARAB STRATA: AN EXCAVATION IN HEROD'S CLOISTERS AT ASKALON, SHOWING THE SUPER-POSITION OF BUILDINGS OF DIFFERENT AGES.



FIG. 8.—IN GRÆCO-ROMAN STYLE AS FOUND AT BAALBEK: A BEAUTIFUL CORINTHIAN CAPITAL IN WHITE MARBLE FROM HEROD'S CLOISTERS.

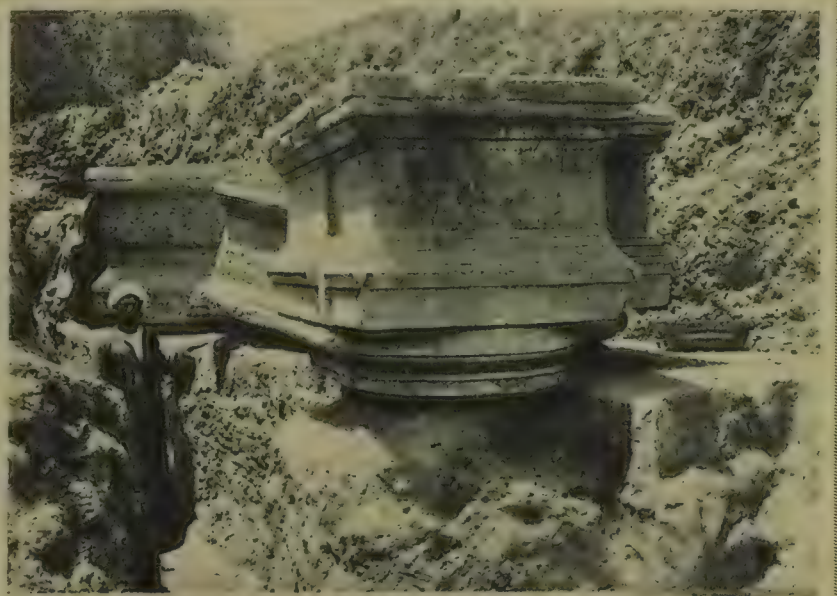


FIG. 9.—"THE DOUBLE PEDESTALS ARE PARTICULARLY MASSIVE": AN OVERTURNED CORNER PEDESTAL AT THE PORTICO OF HEROD'S CLOISTERS.

[Continued.]

Hellenistic colonnade. The great interest and value of the excavations at Askalon, conducted by the Palestine Exploration Fund, are well illustrated by the photographs given in this number, and it is the more regrettable that, as Professor Garstang mentions at the end of his article on page 1062, the work has had to be temporarily suspended for lack of money. He points out that American archaeological expeditions in the Holy Land receive a hundred times more financial help from private subscribers than do the British, and that French excavators have been enabled to

do in Syria far more than ours in Palestine. This is a state of things that surely cries out for remedy. We should like to emphasise Professor Garstang's appeal for greater support, so that the valuable work of the Palestine Exploration Fund may proceed in a manner worthy of the national prestige. Now that private British research in Egypt has just scored so conspicuous a success, there must be many people of wealth and public spirit willing to aid a kindred cause.

HEROD'S BASILICA MADE INTO A THEATRE: ASKALON DISCOVERIES.

PHOTOGRAPHS BY COURTESY OF PROFESSOR J. GARSTANG, DIRECTOR OF THE BRITISH SCHOOL OF ARCHEOLOGY IN JERUSALEM AND OF THE PALESTINE DEPARTMENT OF ANTIQUITIES.



FIG. 1.—JUST AS RECORDED BY ANTONINUS MARTYR: "A WELL OF PEACE, BUILT AFTER THE MANNER OF A THEATRE"—SHOWING THE PRONE STATUE OF PEACE, AND THEATRE SEATS, EXCAVATED AT ASKALON.

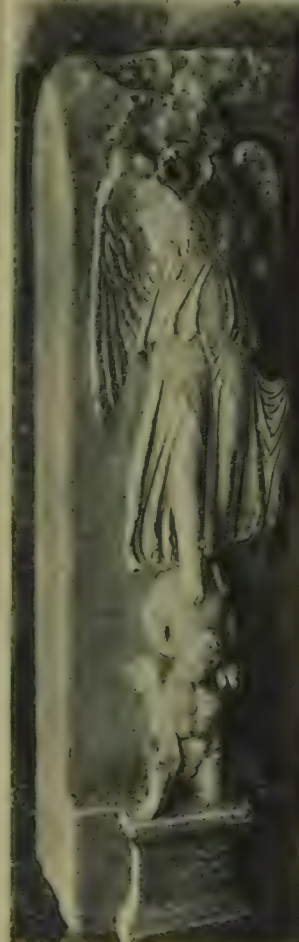


FIG. 2.—A PAIR TO THE "PEACE": VICTORY ON THE EARTH SUPPORTED BY ATLAS.



FIG. 3. SCULPTURE FROM HEROD'S CLOISTERS AT ASKALON: A LIFE-SIZED STATUE.



FIG. 4.—ONCE ADORNING HEROD'S CLOISTERS AT ASKALON: THE KNEELING VENUS, A DELIGHTFUL CLASSICAL STATUETTE.



FIG. 5.—A DRAPED FIGURE OF A WOMAN SUPPORTING A WEIGHT: A STATUETTE.

Describing the Palestine Exploration Fund's excavations at Askalon, Professor Garstang says, in his article on page 1062: "Fig. 1 shows some of the semi-circle of stone seats which mark the outline of a former theatre. In the foreground is the prone statue of Peace. . . . Near by is the mouth of a well." The statue of Victory was a counterpart to that of Peace. The theatre was found to have been a reconstruction of Herod's great basilica at Askalon, his birthplace. It contained beautiful statuary. Of the examples shown above, Professor Garstang writes: "The Kneeling Venus, of Fig. 4, and the bending draped figure (Fig. 5) are

delightful objects of classical art, graceful and pleasing both in design and in execution. Portions of numerous other statues and figures have been recovered, including a classical Apollo. These seem to have been placed between the columns or in niches along the wall, while conceivably little shrines may have been constructed by devoted persons in the cloister itself. Commemorative tablets have been found, recording the public gratitude to the Roman commanders and other benefactors. The life-sized statue in Fig. 3 was recovered near the spot where it was buried, but there is doubt as to its original position."

SACRED RATS—OF CONDUCT “MARKED BY WISDOM AND FORESIGHT.”

PHOTOGRAPHS BY TOPICAL.



WITH SACRED RATS FEEDING FROM A PLATE (AT THE DOOR IN LEFT BACKGROUND): HINDUS PROSTRATING THEMSELVES AT A TEMPLE AT DESHNOKE, BIKANIR, SEEN THROUGH WIRE NETTING PROTECTING THE RATS FROM HAWKS.



ANIMALS SACRED TO THE HINDU GOD GANESA: A GROUP OF RATS (IN THE CORNER OF THE WINDOW IN THE CENTRE) IN A HINDU TEMPLE AT DESHNOKE—SHOWING A PRIEST AT PRAYER.

A note supplied with these very curious and interesting photographs says that “at Deshnoke, Bikanir, India, there is a Rat Temple, where rats are sacred, and pilgrimages are made by the Hindus to the temple to worship the Rat God.” Being unable to trace any more detailed account of this peculiar superstition among the books in our reference library, we wrote to the India Office, and received the following courteous reply from one of its officials: “I am directed to express regret that no information regarding the ‘Rat Temple’ at

Deshnoke can be traced at this Office, but the chief shrine in Bikanir, that of Karniji, the tutelary deity of the State, is situated at Deshnoke. The ‘Cyclopædia of India’ states that the Hindu god Ganesa ‘is frequently attended by a rat, sometimes riding on one, the conduct of that animal being esteemed by the Hindus as peculiarly marked by wisdom and foresight. The companion of this divinity, the rat, indirectly receives a portion of the homage paid to Ganesa.’”

"NATIVE WOOD-NOTES WILD" IN AN EAST-END "PUB": PRIZE CHAFFINCHES—THE COCKNEY EQUIVALENT OF MINERS' PIGEONS.

DRAWN BY STEVEN SPURRIER, R.O.I.



WHERE CAGED CHAFFINCHES ARE TRAINED TO SING BY IMITATING A GOOD SONGSTER: THE

"Off the Mile End Road," writes Mr. Spurrier in a note on his drawing, "there are several small public houses which are in reality the clubs of the East End. Perhaps the most interesting of them is the 'Bird-Fanciers.' A man goes out to one of the country places about London, such as Hendon, and catches birds by various means. He brings these birds to his club, where they are trained to sing by remaining in the same room with an accomplished songster and copying his notes. These drawings illustrate a chaffinch club and competitions in chaffinch singing, which are carried out once a week. The competitors take their birds from the racks in the bar up to a small room upstairs, and the chaffinch who gets clean through his song the most times in half an hour wins the prize, which often amounts to £10 and more. A good chaffinch songster has sold for £12. If a member of the club gets into trouble at any time (for trespass and so on) the club sees him through." Describing a similar scene, a writer in the "Evening Standard" says: "In the club-room upstairs men are seated at the long trestle

BAR OF THE "BIRD FANCIERS"—(INSET) TIMING CHAFFINCHES IN A SINGING COMPETITION.

table, which is equipped with chalk and a clock. The two competitors come in, each with his chaffinch in its small, handkerchief-wrapped cage, and at the word of the tinskeeper they uncover and hang up the cages over the mantelpiece. There is deep silence. Then one of the birds begins to sing, and a mark is chalked for it on the table. For each burst of song the bird scores a point, and the winner is the one scoring most in ten minutes. Then utter silence. No sound from the men. Beer-glasses are noiselessly raised and set down. If pipe or cigarette go out, no one dare strike a match until the judge announces 'Time,' and points are counted with such results as 5 score 6 against 5 score 4, or 1 x 8 against 0 x 7. Whatever we may think about caging a chaffinch, there is no doubt about the enthusiasm of these Cockney workmen for their birds and bird-music. What pigeons are to the Northern miner, singing birds are to these Londoners. Having once heard a bird they can recognise it instantly by its song."—[Drawing Copyrighted in the United States and Canada.—C.R.]

The Ancestors: Men and the Gods.

"MYTHS AND LEGENDS OF CHINA." By E. T. CHALMERS WERNER.*

ACCORDING to Chinese cosmogony, "the ancestor of Heaven and earth and all that live and move and have their being" is P'an Ku, offspring of the original dual powers of Nature—the *yin*, or female principle, and the *yang*, or male principle. He was hatched out of Chaos, a dwarfish being, two-horned, and with leaves or a bearskin for his covering. In one hand he held a hammer, in the other a chisel. "His task occupied eighteen thousand years, during which he formed the sun, moon, and stars, the heavens and the earth, himself increasing in stature day by day, being daily six feet taller than the day before,

regarded as the god and the people as demons—the upper is the god, the lower the evil spirit or demon. Though *kuei* were usually bad, the term in Chinese includes both good and evil spirits. In ancient times those who had by their meritorious virtue while in the world averted calamities from the people were posthumously worshipped and called gods, but those who were worshipped by their descendants only were called spirits or demons."

Buddhism was introduced into China about A.D. 65, "readily-made in its Mahayanistic form, in consequence of a dream of the Emperor Ming Ti (A.D. 58-76) of the Eastern Han dynasty in or about the year 63; though some knowledge of Buddha and his doctrines existed as early as 217 B.C. As Buddha, the chief deity of Buddhism, was a man and became a god, the religion originated, like the others, in ancestor-worship—from a clod to a divinity." The way for Buddhism in China was paved by Taoism.

But what of the non-mythical beginning of China? It remains undetermined. "The Chinese themselves have a tradition of Western origin." Anyway, such evidence as there is points to immigration. "The objections to all other theories of the origin of the Chinese seem to be greater than any yet raised to the theory that immigrants from the Tarim valley or beyond (i.e., from Elam or Akkadia, either direct or via Eastern Turkestan) struck the banks of the Yellow River in their eastward journey and followed its course until they reached the localities where we first find them settled, namely, in the region covered by parts of the three modern provinces of Shansi, Shensi, and Honan, where their frontiers join. They were then (about 2500 or 3000 B.C.) in a relatively advanced stage of civilisation." They fought the aboriginal tribes and "picked out the eyes of the land," leaving their enemies to exist as best they could "in the unhealthy forests and marshes of the south, or in mountain regions difficult of access, some even in trees . . . though several, such as the Dog Jung in Fukien, retain settlements like islands among the ruling race." The pioneers into North China were all of blonde races: the modern Chinese are children of intermarriage with other peoples. And now we have in China the Republic, five chief components, represented by the stripes on the national flag: red for Manchus, yellow for Chinese, blue for Mongolians, white for Mohammedans, and black for Tibetans.

And the "Ancestors" of the Europeanised Chinese of to-day—what of them? Mr. Werner makes answer and shows them in their complex simplicity, in their unshaken "Conservatism," through their greater and their lesser gods. The subject is far too big for adequate notice here; but it is interesting to quote a curious, indicative point or two, even though these range over the centuries. At least, they will serve to emphasise the interest of the rest.

In early days there was no regular army: in time of war all exchanged their ploughshares for swords and bows and arrows, and went forth to fight. "In the intervals between the harvests, when the fields were clear, they held manœuvres and practised the art of warfare. The King, who had his Six Armies, under the Six High Nobles, forming the royal military force, led the troops in person, accompanied by the spirit-tablets of his ancestors and of the gods of the land and grain. Chariots, drawn by four horses and containing soldiers armed with spears and javelins, and archers, were much in use. A thousand chariots was the regular force. Warriors wore buskins on their legs, and were sometimes gagged in order to prevent the alarm being given to the enemy. In action the chariots occupied the centre, the bowmen the left, the spearmen the right flank. Elephants were sometimes used in attack. Spy-kites, signal flags, hook ladders, horns, cymbals, drums, and beacon-fires were in use. The ears of the vanquished were taken to the King, quarter being rarely, if ever, given."

"Infanticide (due chiefly to poverty, and varying with it) was frequent, especially in the case of female children, who were but slightly esteemed; the practice prevailing extensively in three or four provinces, less extensively in others, and being practically absent in a large number. Beyond the fact that some penalties were enacted against it by the Emperor Ch'ien Lung (A.D. 1736-96), and that by statute it was a capital offence to murder children in order to use parts of their bodies for medicine, it was not legally prohibited."

Cruelty was rampant; yet studentship was everything. "So obsessed was the national mind by this literary mania, that even infants' spines were made to bend so as to produce when adult the 'scholarly stoop.'"

"Snobbery" was responsible for the compression of women's feet. "This extremely painful mutilation,

begun in infancy, illustrates the tyranny of fashion, for it is supposed to have arisen in the imitation by women generally of the small feet of an imperial concubine admired by one of the emperors from ten to fifteen centuries ago. (The books differ as to his identity.)"

Ceremonial was everywhere elaborate, all-powerful and often empty. "Ceremonies," says *Li chi*, "are the greatest of all things by which men live."

As to achievements: the Chinese have not been noted for progression: "their inventions during a period of four thousand years may be numbered on the fingers of one hand!" After having lived in nests "in order to avoid the animals," and then in caves, they have built themselves "houses and palaces which are still made after the pattern of their prototype. . . . Windows and shutters open upward, being a survival of the mat or shade hung in front of the apertures in the walls of the primitive cave-dwelling. . . . They have made to themselves great canals, bridges, aqueducts, and the longest wall that has ever been on the face of the earth (which could not be seen from the moon, as some sinologists have erroneously supposed, any more than a hair, however long, could be seen at a distance of a hundred yards). They have made long and wide roads, but failed to keep them in repair during the last few centuries." They have constructed and decorated; they have made innumerable implements, all, until quite recently, on the old lines. "They have produced one of the greatest and most remarkable accumulations of literature the world has ever seen, and the finest porcelain; some music, not very fine; and some magnificent painting, though hardly any sculpture, and little architecture that will live."

That is Mr. Werner's summing-up at the end of his chapter on the sociology of the Chinese. For the rest, and it is a most alluring rest, his book must be consulted. There will be found, admirably told, myths of the stars, of thunder, lightning, wind, and rain; of the waters and of fire; of epidemics, medicine and exorcism; stories of the gods, of the goddess of Mercy, of the Eight Immortals, of the Guardians of the Gates of Heaven, and of many another, down—or maybe it should be up—to the Kitchen God, universally worshipped twice a month by all families



THE REPAIRER OF THE HEAVENS: NÜ KUA SHIH. Nü Kua Shih is one of the rivals of P'an Ku as creator of human beings. "She (or he, for the sex seems uncertain), who had the body of a serpent and head of an ox (or a human head and horns of an ox, according to some writers), 'moulded yellow earth and made man.'"

Reproduced from "Myths and Legends of China," by Courtesy of the Author, and of the Publishers, Messrs. George G. Harrap and Co.

until, his labours ended, he died that his works might live. His head became the mountains, his breath the wind and clouds, his voice the thunder, his limbs the four quarters of the earth, his blood the rivers, his flesh the soil, his beard the constellations, his skin and hair the herbs and trees, his teeth, bones and marrow the metals, rocks and precious stones, his sweat the rain, and the insects creeping over his body human beings, who thus had a lowlier origin even than the tears of Khepera."

All that is of Taoist origin, and rival theories need not be considered at the moment; for the P'an Ku legend, and the *yin-yang* system, with its monistic elaboration, occupy virtually the whole field of the Chinese mental vision.

But there remain three religions in China: we have the "universal worship of ancestors, which constitutes (or did until A.D. 1912) the State religion, usually known as Confucianism, and in addition we have the gods of the specific religions (which also originally took their rise in ancestor-worship), namely, Buddhism and Taoism." Other faiths are merely tolerated.

Curiously enough, "Confucius himself is not a god; though he has been and is worshipped (66,000 animals used to be offered to him every year; probably the number is about the same now)." The fact is that he is classed as a demon. For the reason, history must be invoked. "In the classical *Li chi*, *Book of Ceremonial*, we find the categorical assignment of the worship of certain objects to certain subjective beings: the emperor worshipped Heaven and the earth, the feudal princes the mountains and rivers, the officials the hearth, and the *literati* their ancestors. Heaven, earth, mountains, rivers, and hearth were called *shên* (gods), and ancestors *kuei* (demons). This distinction is due to Heaven being



"HIS TEMPLE IS A LITTLE NICHE IN THE BRICK COOKING-RANGE": TIAO CHÜN, THE KITCHEN GOD.

Reproduced from "Myths and Legends of China," by Courtesy of the Author, and of the Publishers, Messrs. George G. Harrap and Co.

in China, a deity indeed. "His temple is a little niche in the brick cooking-range; his palace is often filled with smoke; and his majesty sells for one farthing." And on New Year's Eve he ascends to Heaven to make his annual report, "the wise feasting him with honey and other sticky food before his departure, so that his lips may be sealed and he be unable to 'let on' too much to the powers that be in the regions above!"

E. H. G.

* "Myths and Legends of China." By E. T. C. Werner, H.B.M. Consul, Foochow (Ret.), late member of the Chinese Government Historiographical Bureau, Peking, etc. With 32 illustrations in colours by Chinese artists (George G. Harrap and Co., Ltd.; 25s. net).

THE CHARM OF LAPIS LAZULI: 18TH-CENTURY CHINESE CARVINGS.

By COURTESY OF MESSRS. SPINK AND SON, LTD. COLOUR-PHOTOGRAPHS MADE SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS."



OF THE KIEN-LUNG PERIOD (1736-1795):
A GROUP OF THREE GOATS (2 IN. HIGH).



ANOTHER KIEN-LUNG EXAMPLE: A KYLIN
AND YOUNG (2½ IN. HIGH).



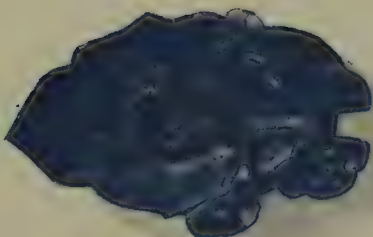
CARRYING A FLOWER-VASE IN HER RIGHT
HAND: A QUAINT FIGURE OF A CHINESE
GODDESS (4½ IN. HIGH).



WITH KYLIN HEAD HANDLES: A KIEN-
LUNG BOWL (3½ IN. DIAMETER).



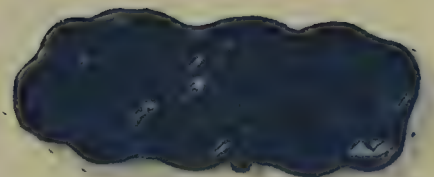
WITH A PHOENIX AMID OPENING LOTUS
LEAVES—THE SYMBOL OF IMMORTALITY:
A KIEN-LUNG VASE (4½ IN. HIGH).



SHAPED AS A FLOWER WITH OPEN-WORK
STEMS: A SMALL TRAY (2 IN. LONG) OF
THE KIEN-LUNG PERIOD.



HOLDING A FLY-WHISK IN HIS LEFT HAND:
A SEATED FIGURE OF A SAGE (4½ IN. HIGH).



WITH A FISH CARVED IN RELIEF IN THE
CENTRE: A SMALL TRAY (2½ IN. LONG)
OF THE KIEN-LUNG PERIOD.

In our issue of December 2 we illustrated in colour some beautiful examples of eighteenth-century Chinese carvings in jade, from the winter exhibition of Messrs. Spink and Son, of King Street, St. James's. Here we give a companion page of similar carvings in lapis lazuli, which was also a material much favoured by the Chinese craftsmen of the Kien-Lung period. Lapis lazuli is a hard stone of an opaque blue colour, and is found associated with crystalline limestone in schists or granites in various parts of Asia, including China, Tibet, Siberia and

Persia; it also occurs in Chile, in the Andes. It has been used for ornamental purposes from very ancient times. The Egyptians made amulets and scarabs of lapis lazuli, and it was also known to the Babylonians and Assyrians. Mosaics, engraved gems, vases and other objects of art have been made from it. In Europe it is especially esteemed in Italy and Russia, where, for example, it was used with fine effect in the columns of St. Isaac's Cathedral at Petrograd. The actual sizes of the above objects are given in brackets.



A CONTRAST TO THE DAYS OF GRACE DARLING: "THE MOTOR-LIFEBOAT."

"The motor-lifboat," writes Mr. Charles Pears, whose picture we here reproduce, has a great many advantages over the old oar-propelled craft. With a 60-h.p. engine, giving her a speed of 8 knots, she can reach a wreck much more quickly. The engine is useful also in manœuvring. In the scene depicted, for example,

where it is impossible to get alongside the sinking vessel, the boat's propeller keeps her off and a proper strain is kept on the life-saving tackle, thus saving much heart-breaking labour with oars, which formerly often caused a lifeboat crew to be more exhausted than the rescued party."

FROM THE PAINTING SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS" BY CHARLES PEARS, R.O.I. (COPYRIGHT RESERVED.)

FAMILY LIFE AMONG GAME-BIRDS: A COVEY OF PARTRIDGES.

FROM THE PAINTING BY G. E. LODGE, SPECIALLY MADE FOR "THE ILLUSTRATED LONDON NEWS." (COPYRIGHT RESERVED.)



BIRDS THAT FLY OVER THE GUNS IN CLOSE PACKS: A FAMILY PARTY OF PARTRIDGES, FORMING A COVEY.

"The normal habit of partridges," writes Mr. G. E. Lodge, "is to keep in separate family parties, composed of the two parent birds and their brood. This party constitutes a covey, and the covey is kept intact until the pairing season, which in mild weather generally starts as early as the middle of January. But where there are many partridges, by the time the root fields are fed off and the stubble ploughed, the coveys amalgamate, especially where the shooting consists of driving.

Very large packs come over the guns—often several hundreds together, but whereas a large pack of grouse string out and follow the leading birds at a considerable distance, giving the guns a comparatively large amount of shooting while the pack is passing over, the partridges, no matter how large the pack, all come over together, and a man will scarcely have more time than to get his two guns off at them."—[Drawing Copyrighted in the United States and Canada.—C.R.]

HOW FISH "KEEP WARM" IN WINTER: A CLUSTER OF YOUNG BASS.

PHOTOGRAPH BY ELWIN R. SANBORN; TAKEN AT THE NEW YORK AQUARIUM.



CLUSTERING TOGETHER, WITH HEADS ALL TURNED THE SAME WAY, WHEN WINTER MAKES THE WATER COLD:
A SWARM OF YOUNG AMERICAN BASS—A REMARKABLE PHOTOGRAPH OF LIVING FISH IN THEIR OWN ELEMENT.

The remarkable photographs of living fish given on this and the following pages were taken by Mr. Elwin R. Sanborn, the official photographer of the Zoological Society of New York, in the famous New York Aquarium, which is the finest in the world. It was originally a fort, built in 1807 on an islet off Battery Point, Manhattan Island, and was later used as a public hall. There Lafayette was received, in 1824, and Morse, in 1835, gave a demonstration of his telegraphic

code. After becoming in turn an opera house and an immigrant depot, the old building was converted into an aquarium in 1896. Of the above photograph, a French writer, M. V. Forbin, says: "Bass, which belong to the same family as our perch, have the habit of grouping themselves in a compact cluster, and turning their heads all the same way, when winter lowers the temperature of the water. These fish are widely distributed in lakes and rivers of the United States."

THE MOST REMARKABLE PHOTOGRAPHS OF FISH UNDER WATER EVER TAKEN.

PHOTOGRAPHS BY ELWIN R. SANBORN;

TAKEN AT THE NEW YORK AQUARIUM.



WITH FRINGE-TAILS DEVELOPED THROUGH BREEDING BY ORIENTAL FISH-FANCIERS: GOLD-FISH OF CHINA AND JAPAN, NEAR RELATIVES OF THE CARP.



WITH FINS LIKE THE WINGS OF CHERUBS: ANGEL FISH (IN THE (ON THE LEFT) YELLOW GRUNTS, WHICH



RIGHT FOREGROUND) FROM THE CORAL-REEFS OF THE ANTILLES—CHANGE COLOUR LIKE THE CHAMELEON.



ONLY HALF AN INCH THICK, AND LIKE A SEVERED HEAD: THE SILVER MOON-FISH OF THE ANTILLES, WHICH UTTERS A LITTLE CRY WHEN HANDLED.



"BOYS OF THE BULLDOG BREED" AND OTHERS: A STRIKING GROUP OF LARGE AND BRILLIANTLY COLOURED FISH OF VARIOUS SPECIES, FROM THE TROPICAL SEAS OF FLORIDA AND THE ANTILLES, IN AN EXHIBITION TANK AT THE NEW YORK AQUARIUM.



"WOLF-TOOTHED" AND "DEADLY": GIANTIC MEMBERS OF THE EEL FAMILY (OF THE GENUS *MURENA*) WHICH HAVE LIVED FOR YEARS, ATTAINING A LENGTH OF OVER SIX FEET A PAIR OF GREEN MORAYS (*LYCODONTIS FUNEBRIS*).

"The Aquarium of New York," says M. V. Forbin, a well-known French writer, in some notes on the above photographs, "possesses a very varied collection of gold-fish whose fins and tail have been so curiously modified by Chinese fish-breeders. In spite of their bizarre appearance, they are near relatives of our carp.—The angel fish, whose fins recall the conventional wings of cherubs, frequents the coral reefs of the Antilles. Its colours are marvellous.—The moon-fish (*selece vomer*) abounds in the seas of the Antilles. About 8 inches long, it is only half an inch thick. Its livery is silver. When caught by the

hand, it utters a little metallic cry.—In an exhibition tank have been collected representatives of several species belonging to the genus *serran*, popularly called 'sea perch.' They are big and brilliantly coloured fish whose flesh is much esteemed, and they inhabit the waters of Florida and the Antilles.—The great eels shown above among rocks are murays from the Antilles (*Lycodontis funebris*—i.e., wolf-toothed and deadly). Their colour is a brilliant green. They have lived for several years in the Aquarium and have attained a length of over six feet."

BOOKS OF THE DAY

By J. D. SYMON.

IT seems to be only yesterday that I was making a New Year's Eve survey of the most popular books of 1921, and here we are at the last "Books of the Day" page for 1922. "O Postumus, the gliding years!"

Once more, then, I am indebted to a librarian (to be exact, to two librarians) in large practice, for an indication of the taste and inclinations of the reading public during the past twelvemonth. Perhaps it would be more correct to say, an indication of the books that have been in wide demand. In order to take my observation, as it were, from two points, I visited a great popular library and a great scholarly library. At the former one hears what has attracted the general reader; at the latter the *clientèle* has more specialised interests; but there were several points of agreement. Both lists, for example, give prominence to Mr. Trevelyan's "British History in the Nineteenth Century," and Mr. Belloc's "The Jews"; in biography and memoirs, Sir J. Rennell Rodd's "Social and Diplomatic Memoirs," Mr. St. Loe Strachey's "Adventure of Living," and Mr. Baring's "Puppet-Show of Memory"; while in fiction, the reports agreed on "The Forsyte Saga," "Mr. Prohack," and "The Cathedral." With regard to one novelist, both librarians said: "I suppose we may omit —?"

Space will not allow me to differentiate the lists; but in various instances my readers will be able to guess at which of the two libraries certain of the following books were in the greater demand: Mr. Lytton Strachey's "Books and Characters," Mr. Bertrand Russell's "Russia and the Problem of China," Mr. Barker's "Political Thought in Plato and Aristotle," Mr. Livingstone's "Legacy of Greece," Mr. Page's "Letters," Mr. Colvin's "Dr. Jameson," Stoddard's "Revolt Against Civilisation," the late W. H. Hudson's "A Hind in Richmond Park," Mr. C. E. Montague's "Disenchantment," Mr. Guedalla's "The Second Empire," Mr. Philby's "Heart of Arabia," Lady Airlie's "In Whig Society," and Mr. Owen Wister's "Neighbours Henceforth." Among outstanding novels were Miss Sedgwick's "Adrienne Toner," Mr. Buchan's "Hunting Tower," Mr. Maxwell's "Spinster of this Parish," and Mr. Ernest Raymond's "Tell England." The year has seen no "freak" success in fiction. There is a constant demand for Miss Sheila Kaye-Smith's work, and Mrs. Belloc Lowndes is also in steady favour. Among the essayists, Dean Inge, Mr. Lucas, and Mr. Lynd take the leading place. Flecker's works generally and Mr. A. E. Housman's "Last Poems" top the list in poetry.

The most monumental recent work of scholarship (it appeared in late 1921, but gained its place this year) is undoubtedly Sir Mark Aurel Stein's "Serindia," published in five vols. by the Oxford Press. It stands apart among the books of the year.

To turn now to the books on the table. If the ghostly voice of Wireless Broadcast has not altogether silenced the ghost story-teller at the fireside these holidays, the merchant of creepy tales will find some notable additions to his repertoire in Mr. Douglas Ainslie's new book, "ADVENTURES, SOCIAL AND LITERARY" (Fisher Unwin; 21s.). The stories are only minor interludes in a book that is concerned chiefly with mundane things, but at the present season of old fires and profitable ghosts, anything weird or wonderful in one's reading has a way of leaping out of the page.

Mr. Ainslie is happy in the possession of family ghosts at his haunted Aberdeenshire home, Dalgety Castle, but not so happy in first-hand experience of these visitants, although he has given them every chance to show themselves. The lady who was hurled by a monk from the battlements of Dalgety is said to walk up the hundred steps of the grand staircase at midnight (doesn't it sound like a passage from "The Clyffards of Clyffe"?); but Mr. Ainslie has "vainly awaited her tread." Perhaps she fears that the translator of Benedetto Croce would try to draw her into a metaphysical discussion beyond the powers of a simple Castle spectre.

But a guest of the Ainslies was more fortunate. She may not have seen the actual ghost of the grand staircase, but she saw "a figure draped in black" bending over her child's cot. This was accompanied by the apparition of "a man's emaciated face with black eyes blazing with hatred." The story, which

you should read at length in Mr. Ainslie's book, has all the right ghostly setting. The scene was "the cloister room, that large south bedroom with the three windows, the four-poster bed, and the queer little squint-hole to the north, cut into six-foot-thick of wall." I wish Mr. Ainslie had let himself go more than he has done on the subject of haunted Aberdeenshire castles. But he half promises to do



A FINE ETCHING IN THE MODERN MANNER:
"THE MIRROR," BY G. L. BROCKHURST.

Shown at the recent Exhibition of "Modern Masters of Etching," at the Leicester Galleries.

something in this way later. He has certainly plenty of material to his hand in ancient lore, and modern instances are not a-wanting.



ETCHING AS A MEDIUM OF PORTRAITURE: A SELF-PORTRAIT,
BY R. RAY JONES.

Shown at the recent Exhibition of "Modern Masters of Etching," at the Leicester Galleries.

But, as I say, the book is spooky only on a few pages. Mr. Ainslie is most pleasantly discursive on his family (he is really a Grant Duff), on his Eton and Oxford days, the London stage-land of the late 'eighties, the lighter side of the Diplomatic Service,

and the literary and social world. His publisher claims for him that he never drags in a great name unless its owner has something to say, and that the non-celebrities all say something. The promise is very well kept. He has persuaded Mr. Arthur Bouchier to tell how he (Bouchier) bearded Jowett and convinced the Master that the drama in Oxford must have official sanction and encouragement. Hence the O.U.D.S.

Perhaps the best of the literary anecdotes is that one of Henry James, caught in a heavy shower on the Rialto, and reluctant to use the word "umbrella," Mr. Ainslie had to leave the novelist still standing in the wet, and still groping for the satisfactory alternative term to "umbrella."

There is a sort of cap or companion to that story about Henry James tarrying in the rain. I had it from the late L. F. Austin not long before he left us so suddenly. Had he lived, the anecdote, I imagine, would have found its way into "Our Note Book." Henry James and another famous novelist, still happily with us, fell to talk in the hall of the Reform. They had intended to be brief, but time slipped away, and after a good hour they drifted, still talking, out into Pall Mall, where at length a shower of rain awoke them to remembrance of their worldly surroundings. They hailed a passing cab and got in. Still their inspired talk flowed on, and it was another hour before Jehu reminded them that he had not been told where to go. The two romancers were still stationary at the door of the Reform. It was a comedy after Austin's own heart. I wish I could reproduce the eye-witness's whimsical humour in the telling of it.

Mr. Ainslie has an amusing story about Tennyson. While on his yachting tour (with Sir Donald Currie, was it not, to Kiel?), the Laureate was asked to recite "Locksley Hall." He did so with great willingness, beating time to his verse on the shoulder of the Emperor of Russia! Perhaps it was the influence of that incident which led the anecdotist, a page or two further on, to say that he finds the *tempo* of life changed. He notes that the great Victorians have given place to the race of Georgians, whom he will not venture to criticise, possibly because their *tempo* is a little bewildering. Mr. Ainslie is not singular in that experience. The *tempo* is certainly difficult, but Victorians who shirk the newer beat are missing something. If, like Mrs. Dombey, they "make no effort," they are in danger of losing touch with things worth considering. Perhaps no recent literary work is so typical of the changed *tempo* as that most curious novel (or long short story), "THE POOR MAN," by Stella Benson (Macmillan; 6s.). The scene is in part Californian, but there are also vivid impressions drawn from Miss Benson's prolonged tour in the Orient.

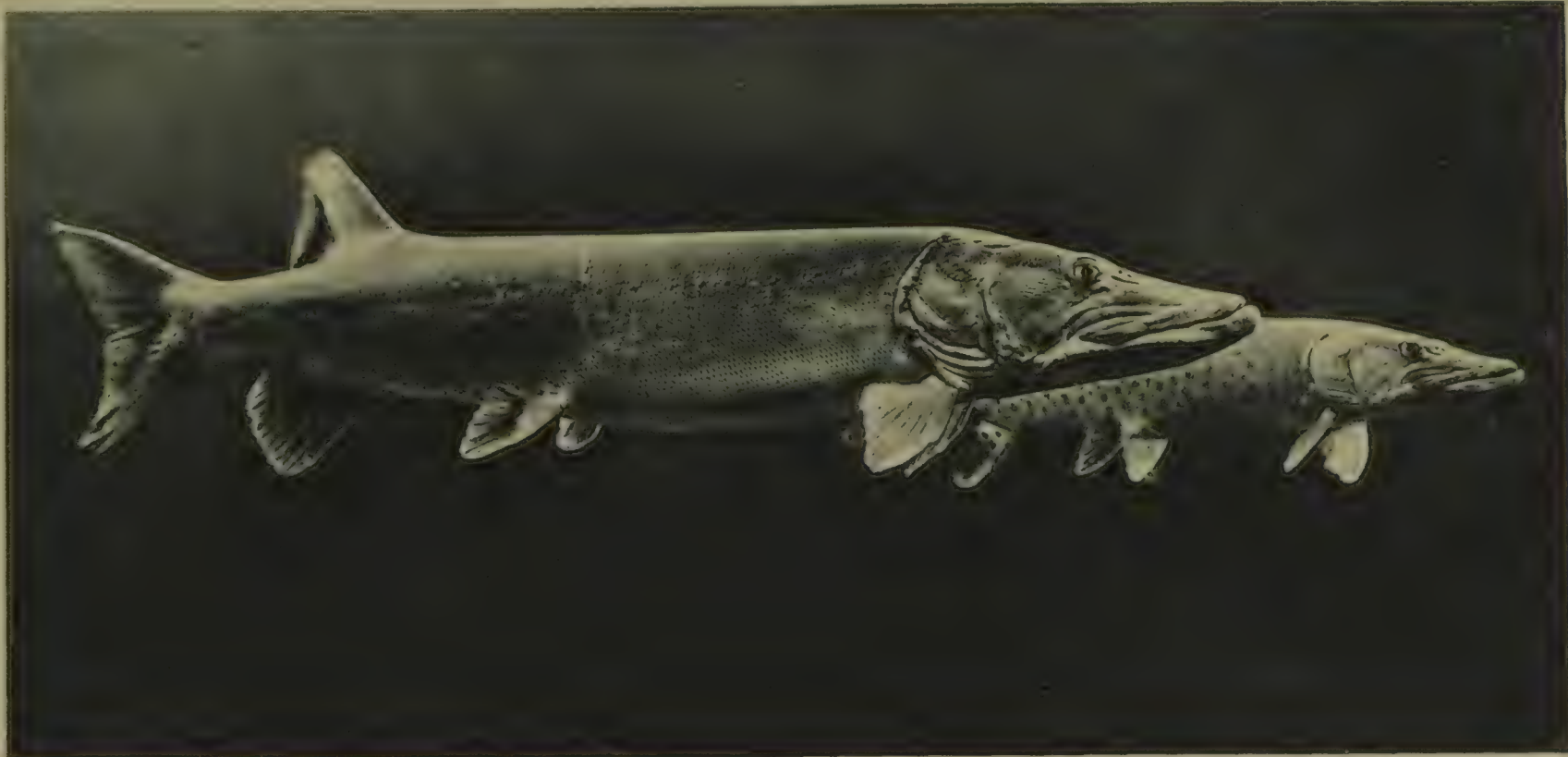
Those who are accustomed to what Mr. Archibald Marshall calls "the quiet novel," may feel that Miss Benson has invited them to take part in a sort of nightmare. Her irresponsible Californians are forever on the move from one sensation to another. Their rushed and rushing life reminds one of the San Francisco scenes in Adriana Spadoni's "The Swing of the Pendulum." In both stories, certain characters seem to belong to the same odd semi-artistic, semi-intellectual crew. But there is method in Miss Benson's madness.

In the centre of her picture hovers the figure of an ineffectual Englishman, who comes from nothing, and to naught he goes. Edward R. Williams is as much the sport of Fate as the hero of a book that calls for no more explicit advertisement, but for him spring is so far behind that it never comes. Gradually, as the phantasmagoria whirls on, Edward detaches himself and seizes the reader's interest. The luckless futile creature, fain to imagine himself a hero, always faint yet always pursuing one indifferent woman, writes himself down as memorable. Miss Benson has done something quite extraordinary in the new *tempo*. I am an old-fashioned critic, and, therefore, I am at a loss to find just the right words to say exactly what I feel about this book. It seems to be a portent of larger things to come.

It marks an advance on former works by this extraordinarily talented woman. It is an important stage on her road towards a more complete expression of the new age. She may not always limit it to so small a world.

"THE OLD PIKE" AND "THE SALT-SEA SHARK": CAPTIVE TYRANTS.

PHOTOGRAPHS BY ELWIN R. SANBORN; TAKEN AT THE NEW YORK AQUARIUM.



THE "LONG-FACE" OF THE GREAT LAKES: A PAIR OF MASKALONGES, OVER SIX FEET LONG, WHICH HAVE BEEN KEPT FOR FIVE YEARS IN THE NEW YORK AQUARIUM—SPECIMENS OF THE LARGEST AND FINEST OF ALL THE PIKES.



"INOFFENSIVE MONSTERS THAT NEVER ATTACK MAN": SHORE SHARKS (*CARCHARIAS LITTORALIS*) MEASURING ABOUT TEN FEET, CAPTURED OFF SANDY HOOK; WITH SOME OF A SMALLER SPECIES POPULARLY KNOWN AS SEA DOG-FISH.

"The maskalongs," writes M. Forbin, in his descriptive notes on the above photographs, "owe their popular name, 'Long-Face,' to the Indians of Canada. They are big pikes which attain a length of over six feet, and they haunt the Great Lakes and the upper basin of the Mississippi. The New York Aquarium frequently possesses specimens of large sharks belonging to various species. Mr.

Elwin Sanborn's admirable photograph shows several shore sharks (*Carcharias littoralis*), whose length reaches six feet and more. They are of a kind that never attack man. In company with these inoffensive monsters are seen two fish of smaller size, popularly known as sea dog-fish, which also belong to the order of sharks, and abound in the waters of Europe and America."

THE ORIGINAL BROWNIES—OUR OLD SCHOOL FRIENDS, THE PICTS: BUILDING A BROCH IN A SINGLE NIGHT.

DRAWN AND DESCRIBED BY A. FORESTIER.



A CHAIN OF DWARFS PASSING STONES FROM HAND TO HAND, OR DRAGGING

"Towards the end of Neolithic times," writes Mr. Forestier, "a race of little men appeared in the north of Scotland and the islands. They had come over the North Sea from Norway in their kayaks. The astonished islanders called them mermen and mermaids. They were Finns of Siberia, who had crossed the Urals and spread over Northern Russia, Lapland, Finland, and the coastal regions of the North Sea. When the Scots, a Gaelic race, came over from Ireland to Scotland, they found themselves confronted by these Finns, a dwarfish race, short of legs, but immensely strong in the arms, and of great courage and ferocity. They were called in Britain Picts, or Pedigts, which means dwarfs. The Scots and the Picts divided Scotland between them. The Picts lived underground, and their mysterious disappearance into their subterranean dwellings gave them a supernatural reputation. Certain lights reflected from the openings in the roofs of their underground houses frightened the country people and gave birth to many legends. To that Pictish or Finnish race are due the dolmens and other megalithic structures. Those mysterious buildings, the brochs of Scotland (illustrated in our issue of October 23, 1920, and, as compared with the

HURDLES: NEOLITHIC "BROWNIES" WHO BUILT THE MYSTERIOUS BROCHS OF SCOTLAND.

'nuraghi' of Sardinia, in that of October 30, 1920) were their work. Smaller buildings would be erected in the course of a single night, the stones being passed from hand to hand, often from far-distant quarries, noiselessly. The sudden apparition of a stone structure on a spot where nothing had existed the day before greatly enhanced the supernatural reputation of these little people, who were called the fairies (or brownies) by country-folk. Those who came near the fairies' dwellings, and had been enticed to enter them, sometimes returned with tales of wealth and treasures untold. That most interesting book, 'The Testimony of Tradition,' by David MacRitchie, from which the above details are drawn, gives an exhaustive account of the Finns, Feine, Picts, brownies and fairies—all the same people, whose strange doings are the basis of folklore in Northern Britain. They were the prototypes of Father Christmas. Our picture represents the building of a 'broch,' or fort, by a long chain of little men bringing the stones from the quarry to the hill. Large pieces of stone were brought on hurdles, as shown in the right centre and background."—(Drawing Copyrighted in the United States and Canada—C.R.)

The World of the Theatre

By J. T. GREIN.

IN PARIS: THE ART THEATRE OF MOSCOW.—“LE TRAIN DE 8 HEURES 47.”

THE Art Theatre of Moscow is famous. Since Stanislavski, who is still the producer, founded it in 1898; since Gordon Craig proclaimed its superiority (which service has been duly reciprocated by Moscow adopting some of the suggestions of our Londoner), the Art Theatre of Moscow has become a kind of fetish in the world of the theatre. It is held up as an example of what dramatic art should be; its productions were said to have out-Reinhardt Reinhardt; it was the last word in realism, in *ensemble*, in individualism sunk into collectivity, yet remaining a distinct entity in the multitude.

I have now seen this company in Paris, and with some reservations I would agree with my friend Lugné-Poë, of *L'Œuvre*, that in the work of Nemirevitch-Danchenko—who is, with Stanislavski, the spiritual leader—“lives the faith and the fervour which made the Moscow Theatre, and that wonderful conception of life and of the actor, who must be, above all, something else and more than a mere actor if he wishes to be called an artist.” Had I not still been under the spell of the Jewish Art Theatre of Vilna, I would have felt as one beholding a revelation. But—and this is the impression whenever Russians bring their art to us, be it the Chauve-Souris, the Pitœff Company, the Moscow Theatre, or the Vilnaers—there is between all these players an affinity so complete and so extraordinary that it would almost seem unfair to prefer one to the other.

What is the cause of this strange unitarianism? It is, of course, first of all, Race—germaneness of temperament. Next, it is tradition: the jesuitic principle prevails—Man is but a corpse in the hands of his superiors; in this case a living corpse—the artist is subordinate to the producer, and the producer makes him still more subordinate to the action. He may excel; he may at the right time give free range to his powers of emotion; but he must not stand out. The picture is the thing, not the single figure. Lastly, there is the love of art. An indescribable, hidden chain rivets these players. There is no evidence of ego and the centre of the stage; there is the unison as of violins in total oblivion of the world across the footlights. The theme inspires one and all to work in harmony, and, like the conductor's bâton, the ordainment of the producer maintains rhythm and harmony. Thus it was in the performance of Gorki's “Lower Depths,” a play which I know by heart, which I have seen first in the Kammerspiele in Berlin, next in Paris, again at the Stage Society in London, with Jimmy Welch's inimitable, unforgettable Batushka.

Now, that play is in its structure like the music of Scriabine, in turn symphonic, in the real sense of the word, and cacophonous to those who are unfamiliar with the style of the master. And such is the orchestral unity of these actors that even the strident scenes of upheaval and running amok become harmonious because the actors give themselves entirely to the inward meaning of their parts. They are the flotsam and jetsam of Russia's netherworld under the Tsars as it vegetated in darkness, drink, dirt, and degradation. Yet in the setting there were some little flaws, perhaps due to a strange theatre and thereby inevitable. The scene of the doss-house was but half realistic; the other half was very much reminiscent of “fake,” from the storehouse of stock scenery. The lighting was too shrill, not fraught with the atmosphere of drab and twilight—perhaps the Théâtre des Champs-Élysées is not wholly equipped that way. But one thing struck me as distinctly of the stage stagey—nearly all the dresses of the women were clean as if freshly ironed. It struck a false note. If the play is one of human loneliness and neglect, let there be no compromise. Realism has no meaning if it is not as near to life as artistic license will permit. There is a difference between a semblance of slovenliness and

slatternness and uncalled-for whitewash and clean skirts. The acting was a feast of diction, cohesion, sincerity, and veracious portraiture. I thought of the canvases of Jan Steen and Franz Hals.

Now let the Muscovites come to London; it does not require a prophet to forecast a triumph.

If I were asked to say offhand who is the wittiest man in France, I should reply, “Georges Courteline.” He is the Rabelais of Republican vintage. He laughs at all men and the mighty. He even dares laugh at

“Gaietés de l'Escadron,” as the General who saw all, took it all in, inwardly criticised everything from a missing button to an officer bullying his men, and ever with a smile on his lips repeated: “Ça n'a aucune importance!” In English he would have said: “Never mind!” and made up his mind to apply broom and duster.

We find him again in the “Train de 8 Heures 47,” as the blustering Captain, proud of his illegitimate birth as the son of a *figlia del reggimento*—swearing, foaming, storming, inflicting numberless pains and punishments in one breath, and cancelling them in the next. A golden heart once more, who teaches his flinty, ignorant non com., the terror of the battalion, how to address the soldiers who were detailed to fetch four mares by the 8.47, took the wrong turning in every way, went on the razzle-dazzle in a manner which defies description in English, and came home bedraggled and crest-fallen, yet full of tales of adventures which might have happened but did not. “Discipline,” lectured the Captain, “must be strict, and you boys deserve a few years in a penal military colony for your escapade.” “But,” he continues, “discipline should also be paternal”; and then he labours the “quality of mercy,” flings out a few swear-words and epithets from *chameau* to *chenapan*, and we know that the boys will get off with a few nights' C.B.

That is Courteline all over. Under all these scenes in which army life is satirised, flagellated, held up to ridicule—scenes which are Bairnsfathery in the best and boldest French sense—there is patriotism and warm feeling for the man in the ranks whose lot, like the policeman's, at the hands of his superiors and super-superiors, is often not a happy one. In a few words, Courteline is the friend of the people, and while he laughs he seems to say to himself: “There is as much truth in laughter as in wine, and, as all the world will see my play, who knows that my jests may not lead to the reform of some conditions in the army for the betterment of the *poilu*?”

Needless to say that the French actors Simon Lecomte and Sablon act such a play as if it were barrack life itself. The theatre was full of soldiers that Sunday afternoon, and their uproarious enthusiasm signified that once more Courteline has hit the nail right on the head.

Coming back from Paris, I dropped in at the Vaudeville to see the second edition of “Snap.” It was an interesting study in contrasts, and I must say that, when I compare the Revue of the Strand with those of the Boulevard side-street, it is like walking on a carpet of fresh grass instead of a slushy road. At the Vaudeville, all is charm and wit and satire—sometimes mordant, as in the tableau where the mean man rejoices at his wife's suicide because he will save one “chop” out of two—and the women are; well, let me use the French word, if sounds so nicely—*délicieuses*. A prettier, daintier chorus, all worthy of the chisel, cannot be well imagined. And the leading stars, headed by Maisie Gay the magnificent—she reminded me of the great Thérèse of yore—are the veriest flowers from the British Garden. If I were young I would burst into poetry at the loveliness of Marjorie Spiers and Mary Leigh, but I would fly to rhapsody over Joyce Gaymon. Were I a manager, I would snap her up at once and elevate her to be the leading lady of my next comedy. But my incense to the women

must not blind me to the work of the men, Trojan workers, one and all: Herbert Mundin himself and the now truant Baskcomb both rolled into one; Joe Nightingale, as humorous and dry as the best vintage; Roy Royston, a Seymour Hicks in the bud, with a voice of warmth. Here I must stop, but there would be lots to say of all the new skits. It is all snap; and the audience never ceases laughing from the first minute to the last.



A PINERO COMEDY WHICH TIME HAS TURNED INTO A “COSTUME” PLAY: THE HAPPY DÉNOUEMENT OF “SWEET LAVENDER” IN THE REVIVAL AT THE AMBASSADORS THEATRE.

Sir Arthur Pinero's “Sweet Lavender” was first produced thirty-five years ago. Changing fashions have made it now a play of Victorian costume, as well as a delightful comedy. In the final scene, as shown above, the characters are (from left to right): Clement Hale (Mr. Jack Hobbs), Minnie Gilfillian (Miss Isobel Elsom), Horace Bream (Mr. Henry Caine), Mrs. Gilfillian (Miss Ada Ferrar), Dick Phenyl (Mr. Holman Clark), Dr. Delaney (Mr. E. Lyall Swete), Mr. Wedderburn (Mr. Wilfred Forster), Ruth Rolt (Miss Lillian Braithwaite), and her daughter, Lavender (Miss Ann Trevor).—[Photographs by Stage Photo. Co.]

the army. He did it years ago, before the war, in his “Gaietés de l'Escadron,” which made him famous. He does it once more in the piece that is the joy



IN VICTORIAN ATTIRE: (L. TO R.) MR. HOLMAN CLARK AS DICK PHENYL, MISS ANN TREVOR AS LAVENDER, AND MISS ISOBEL ELSOM AS MINNIE, IN “SWEET LAVENDER,” AT THE AMBASSADORS.

of Paris, “Le Train de 8 Heures 47.” He does it now with finesse, now with that broad grin, *le rire gaulois*, which would be inconceivable in any other country, in any other language. Yet under the gay mask there lurks a master mind—an observer, a castigator, a reformer; a man with his tongue in his cheek, but his heart in the right place.

Twice—perhaps unconsciously—he has drawn himself in his military characters. Once, in his

A Broken Bridge and a Mediaeval Moat: Sheppey Severed from Kent; Carcassonne.

WHERE MOTORISTS WERE MAROONED BY THE BREAKING OF A BRIDGE: THE ONLY ROAD LINK BETWEEN SHEPPEY AND THE MAINLAND DEMOLISHED.

The Isle of Sheppey was cut off from Kent, by road and railway, on December 17, when the steamer "Gyp" collided with a buttress of King's Ferry Bridge, the only one connecting Sheppey with the mainland. The bridge had been raised to let the "Gyp" pass through, and, as the buttress was demolished, it could not be lowered again. A gap of 70 feet was left, and it was estimated that it would take a month to repair the damage. Meantime, passengers are ferried across in boats.



MOTORING ACROSS THE MEDIAEVAL MOAT: A NAPIER CAR LEAVING THE CHATEAU AT THE PICTURESQUE OLD FORTIFIED CITY OF CARCASSONNE, IN THE SOUTH OF FRANCE.

Several motorists with their cars were stranded on the island.—Motoring under pleasanter conditions is illustrated in the adjoining photograph, which shows a 40-50-h.p. six-cylinder Napier car, of the newest type, leaving the château of the famous mediaeval city of Carcassonne, in the South of France. The car has just crossed the inner moat that used to protect the château, and is on its way to the outer gates of the fortified walls.

The Chilean Earthquake and Seismic Wave: Towns Wrecked and Ships Hurled Ashore.

WHERE 200 PEOPLE WERE KILLED AND 400 INJURED: HAVOC AT COQUIMBO, NEAR THE CENTRE OF DISTURBANCE—A STEAMER ASHORE AND A LAUNCH INLAND.

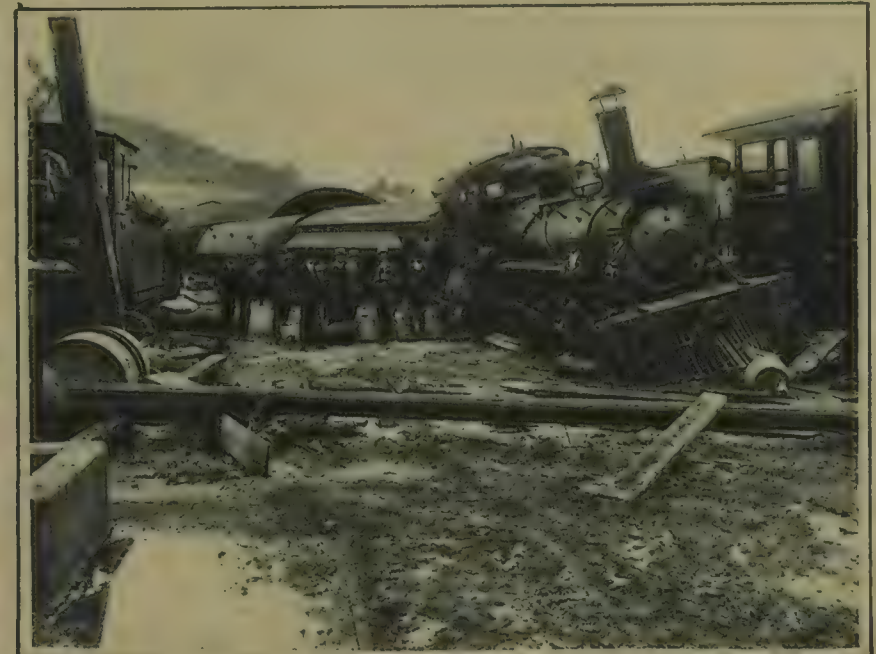


SHOWING (BY WHITE CROSSES) THE LINE TO WHICH THE SEISMIC WAVE ADVANCED, WRECKING MUCH OF THE TOWN: COQUIMBO AFTER THE DISASTER.



WRECKED BY THE SEISMIC WAVE, WHICH DESTROYED THE WHOLE COMMERCIAL QUARTER OF THE TOWN: RAILWAY WAREHOUSES AT COQUIMBO.

The earthquake in Chile just before midnight on November 11 shook the whole seaboard between Antofagasta in the north and Valdivia, 1000 miles to the south. The centre of disturbance was midway between Chanaral and Coquimbo, which latter town suffered most of all. A large part of it, including some 500 houses, the railway station, post office, wireless station, and the whole commercial quarter, were destroyed by a seismic wave, which rose all along the coast, advancing 220 yards beyond the normal tide-line. Steamers were cast ashore, and smaller



WHERE THE GREATEST DAMAGE WAS DONE, ESTIMATED AT £400,000: A RAILWAY TRAIN AND ENGINE AT COQUIMBO, OVERTURNED BY THE SEISMIC WAVE.

craft hurled far inland. It was reported that 200 people were killed at Coquimbo, 400 injured, and 1000 rendered homeless. The damage there alone was estimated at £400,000. In the whole region affected it was said that 35,000 people lost their homes, and on November 14 the number of deaths was given officially as 1800, with 2000 injured. The total damage was estimated at £2,000,000. The seismic wave also affected Hawaii, and it was rumoured that Easter Island, 2300 miles from Chile, had been submerged, but this was doubted.



A ROSE-COLOURED CRÊPE-DE-CHINE NIGHTDRESS.

This dainty nightdress from Debenham's is of rose-coloured crêpe-de-Chine, adorned with frills of white net, each frill being edged with a beading of the crêpe-de-Chine.

AFTER all, a Happy New Year is a much more far-reaching and important wish than a Merry Christmas. I hope every reader has had the one and will have the other. It is unfortunate that the royal family-circle at Sandringham had to be broken by an operation on Prince George. His cousin Prince Olaf of Norway will miss him, for the two young Princes are good friends and enjoy being together. We can only be glad that Prince George is young and strong, and that the operation is not an emergency one, and is to prevent further trouble. The Queen and Princess Mary bought quite a number of their gifts from places where blind or disabled ex-Service men work, and so did doubly their good deeds.

The titled fishmongers were followed by titled carol-singers, who aroused some curiosity in the West End a few days before Christmas by going about masked to the houses of their friends, there to pipe unto them of Christmas themes. Why masked, when their names were made public, we do not know, save that masks lent an air of mystery to a frolic which had the philanthropic object of helping the Dockland Settlement and clubs. Lady Diana Manners we know as a lady of many parts, but as a part singer we had not heard her. Princess Obolensky, we hope, took the solos, for she is competent so to do. Lady Lavery was another carol-singer; so was Lady George Cholmondeley, and others who are so good to look upon as well as to hear that we regretted the masks. I imagine the venture proved quite lucrative.

Gifts are not at an end with Christmas. There are in our circles some good Scots, and some French folk, who think New Year's Day the chief festival of the two. Therefore a hint will not be lost. Scotsmen are proverbially saving; to ensure their saving time and temper, there will be no better gift than a New Improved Gillette Safety Razor. The cost is just a guinea, and the appearance of the complete outfit is handsome. The razor is triple silver plated, and the cases are remarkably well made. The initials of the recipient engraved on the razor gives the personal and intimate touch. A little book showing this neat and useful gift in colours can be secured post free from the Gillette Safety Razor Co., 184, Great Portland Street.

Our great ladies are wonderful workers. The Dowager Marchioness of Tweeddale, who does much for many good causes, raised £12,000 for the Navy League and had eight hundred prisoner-of-war sailors to look after during the war, when she was Chairman of the Ladies Emergency Committee. An example of the King's tact and kindness was shown when he decorated her with the C.B.E. His Majesty said he remembered her well as a girl when he and his brother were "middles." "I little thought then," said the King, "that I should live to be King of England, and decorate one of my oldest friends." Lady Tweeddale liked what was said to her almost as much as the decoration, and hurried home to

The World of Women

write it down, so that her children and grandchildren should read it. It happened some years ago, of course, but I have nowhere heard of it or seen the interview recorded.

For French friends delightful tokens of the "Jour de l'An" are boxes of Kunzle chocolates. To give chocolates to French people, they must be of the very best indeed. Our English taste in this matter is now highly cultivated, and a New Year's box of these chocolates is a very welcome thing. They are in white satin paper boxes, daintily tied up with pretty blue ribbon. A point about them, in addition to the excellence of the chocolate, is the variety and exquisiteness of the flavour of the insides. There is no difficulty in obtaining them, as they are sold everywhere. All that is necessary to secure the gift-chocolate and contents being of the finest ingredients possible is to see Kunzle on the box. It is an easy name to remember, but not half so easy as the contents of the boxes are to dispose of. They are so good that they are never long drawn out!

Christmas over and the New Year on the doorstep, women's thoughts begin to turn to Sales. These are what we may call the sweetmeats for the medicine of economy, because women love bargains. On the 1st proximo Burberry will have a sale of weatherproofs, overcoats, suits, and gowns for men, women, and children. What opportunities that sale will afford! There will be Burberry weatherproofs marked at 73s. 6d., and, as we all know the protective efficacy of these smart and well-made coats, we may be sure that at this price there will be a run on them. There are costumes for winter sports, for town and for country; top coats for boys and girls will be found a special feature; and for us womenkind there is a fascinating array of Paris model top coats sent over for disposal. The work on these sale things is that of the firm's regular staff of tailors, so sound work and excellent cut and fitting are assured. For those who cannot visit the great house in the Haymarket there is an illustrated catalogue descriptive of all bargains, which will be sent free on application to the firm.

Another sale which will be of special interest to house-mothers is that of Robinson and Cleaver, Belfast. This begins on Jan. 1, and continues during the month. It will afford real bargains in Irish linen and table damask. For example, there are real Irish linen damask table-cloths and napkins, purely white and of superior quality, for from 4s. 9d. to 14s. 9d. according to size, with napkins to match at 10s. 11d. or 12s. 9d. the half-dozen. There are, of course, many other bargains in higher quality cloths and napkins, all of which are shown in a catalogue which will be sent free on application to Robinson and Cleaver, Belfast, Ireland. Sheets, hem-stitched, of real Irish linen, 2 by 2½ yards, for 29s. 11d., will serve as an index to the values offered in bed linen. Handkerchiefs are necessities, and, as we like to have them also nice, there are quantities at really bargain prices in this sale. There are blouses, sports coats, curtains—all specially good value; and there are scores of other bargains all shown in the catalogue.

Many people are off South, although there is really not much to be said against our own climate so far this winter. Again Cannes would seem to be the favoured place on the Riviera. From this and other symptoms we may gather that the seething excitement and restlessness of the last four years is beginning to die down, and that our people are taking their pleasures more quietly. Of course, some folk are



A TRIO OF FASCINATING BOUDOIR CAPS FROM DEBENHAM'S.

Frill upon frill of mauve silk moiré ribbon makes the first of these fascinating caps, and yet another frill—but of net—is employed to soften the edge. The second model is of gold lace with pendants of the same material at each side, and the third example of Debenham's art as applied to the boudoir cap shows a confection of spotted net adorned with interlaced ribbons.

curious to know how Monte Carlo will be under the new régime. It cannot well be gayer or more go-ahead than it was, and the golf links up at La Turbie are a tremendous attraction. The Grand Duke Michael and Countess Torby will be at Cannes: his Imperial Highness will find things changed from the days when no one ever rose from lunch until he did, and when no one played off until he and his party had had considerably more than the two strokes allowed.

Liberty's are offering some tempting things at their sale, which will begin on Monday next. Theirs is a yearly affair, when the accumulation of remnants, trial pieces, and surplus stocks of silks, velveteen, voiles, and many other well-known specialties of this celebrated house are disposed of at real bargain prices. It is an opportunity to be made the most of. Fifty-five thousand yards of strong and serviceable cretonne in varied and effective designs will be sold at 1s. 3d. a yard, the original price of which was 2s. 6d. Some that sold for 2s. 11d. will be marked down to 1s. 6d., and so on; it is thirty-one inches wide. Three thousand yards of tapestry in many useful colours, fifty inches wide, which was 27s. 6d. a yard, will be reduced to 17s. 6d. Bedspreads, Indian hand block printed, which are great favourites, are reduced from 12s. 6d. to 8s. 9d. Then there are a number of models of furniture which will be disposed of at reduced prices; and there are slightly soiled model dresses, tea-gowns, etc., very greatly reduced; while hats are from 2s. to 15s. 6d., the latter velours. For 10s. a dress length of voile, daintily colour printed, can be obtained, so I think Liberty's will be well packed next month.

A. E. L.



THE DAINTIEST UNDERWEAR IMAGINABLE: DEBENHAM MODELS.

Ivory georgette, trimmed with inlet squares of net, is the material from which the delicious cami-knickers on the left are constructed; while the chemise and knickers on the right are very daintily trimmed with embroidered net, and threaded with ribbons.

BUCHANAN'S SCOTCH WHISKY



"BLACK & WHITE"

is of the highest standard of quality both at Home and Abroad.

James Buchanan & Co., Ltd., are enabled to maintain this, owing to their holding with their Associated Companies, the Largest Stocks of fine old matured Scotch Malt Whiskies.

THE WORLD OF MUSIC.

THE MEASURE OF APPRECIATION.

ANY professional musician will maintain as a matter of course that the enjoyment of an audience is to be measured by the volume and duration of its applause. Professional musicians attach great importance to these things, and still more to recalls and the presentation of bouquets. In any Italian newspaper which gives an account of an opera performance there is one item which you will invariably find—the number of recalls and encores. The rest of the notice may be serious criticism or it may be mere reporting; but the number of recalls and encores is as indispensable a piece of information as the name of the printer at the end of the paper. English newspapers are not so punctilious in this matter; but one can easily distinguish, in English papers, between the concert that is the subject of artistic criticism and the concert which is a "news item"—that is, between the concert at which the technical performance may interest musical readers, and the concert at which the behaviour of the audience is lively enough to challenge comparison with the latest police-court sensation.

Human nature being what it is, it is naturally to the interest of commercial musicians to exploit it to its uttermost. What astonishes the hardened concertgoer is not that so many professional musicians are charlatans, but that audiences are invariably taken in by them. The truth is, I fancy, that most people, certainly in England, expect a musician to be a charlatan. I do not wish to attach too disagreeable a meaning to the word charlatan. In common parlance, we often use the word charlatan in the sense of a person who talks volubly about his own peculiar skill, and when called upon to exhibit it is found to have none. The historic type of charlatan is the charlatan as physician. But there is another type of charlatan who has long existed in two parallel forms—the charlatan as conjurer. At the present day the very word conjurer has lost its original significance. A few centuries ago people really believed that a conjurer

could perform magical effects; nowadays we do not, but we enjoy his performances for artistic reasons. He is accepted as an honourable charlatan.

To an enormous number of the public the musician is still little different from a conjurer. If there is anyone to whom magical powers can be ascribed with any degree of seriousness, it is the musician; music has from the earliest ages been the recognised means of intercourse with the supernatural world. We still

day the unsophisticated are unable to draw a distinction clearly between the music that is magic and the music that is conjuring.

The public has allowed the charlatans to take them in for so long a time that the serious musician is often obliged to adopt some of the charlatan's methods against his will. There is, for instance, a certain "platform manner" characteristic of the really successful singer. Certain singers are sufficiently well known to be applauded as soon as they come on to the platform, and they take care to walk on in a way that shows they expect it. There is a singer well known to London audiences who has the art of walking on at the beginning of her recital with the affectionate gestures of one who despairs of words to thank her audience for a whole evening of triumph. It is a very clever piece of stage business; it puts the audience into the right frame of mind—for her style of singing. To the critically minded this aggressive "platform manner" is odious; but the general public evidently loves it. There is a certain class of public which both at popular concerts and popular musical entertainments on the stage seems to prefer making its own noise to listening to that for which it has paid admission. The shouting and clapping last actually longer than the songs which they are supposed to reward. This behaviour is due largely to herd instinct, and to a pleasure which certain types of mind derive from being in a crowd and doing what the crowd does.

People of this intellectual level are quite susceptible to music, and can thoroughly enjoy good music if it is presented to them in the right way. They are dangerous to art because they are indiscriminating.

We must not expect them to discriminate between good music and bad; that is far too difficult a problem—it is one upon which the professional critics would often do well to be a little more sceptical. The public's lack of discrimination is an inability to analyse their own impressions. They hear a song, and it provokes them to applause; but it may be quite impossible for them to distinguish clearly as to whether they were pleased by the music or the words, or the

[Continued overleaf.]



A RECORD OF THE 17,531 MEN OF GLASGOW WHO FELL IN THE GREAT WAR: LORD PROVOST PAXTON PLACING THE ROLL OF HONOUR IN ITS CASE.

Our photograph illustrates the ceremony in the City Chambers when the Glasgow Corporation took over the City's Roll of Honour. This is in the form of a bound volume containing the names of the fallen. As the Lord Provost placed it in its case, pipers played "The Flowers o' the Forest"; and a bugler sounded the "Last Post." Then followed a Silence of one minute.—[Photograph by Halstead.]

admit that music has a peculiar influence over those who hear it, an influence which in the last resort appears altogether to defy scientific and philosophical analysis. The genuine musician is indeed not very far removed from being a magician in a quite serious sense. But just as in the old days, when people really believed in magicians, the unsophisticated found it difficult to distinguish between a magician of Dr. Faustus's type and a vulgar charlatan, so at the present



SALE
CATALOGUE
POST FREE.

PERSIAN LAMB COAT, made from good, reliable, glossy skins, with handsome collar of best quality Natural Skunk. Lined reliable silk. Original Price 139 guineas. **REDUCED TO 69 Guineas.**

TEAFROCK in rich quality Satin beaute cut on graceful lines with drapery on either side of sleeve, a broad belt in metal brocade. In a large range of beautiful colours. Original Price 10½ guineas. **SALE PRICE 7½ Guineas.**

THREE-QUARTER COAT in fine quality pony plush, made on well-cut lines and finished with a deep flounce and large square collar in smoke-dyed ombre fur. Coat lined plain silk. Also in plain and fancy velours, cord and plain velveteen and novelty basket weave materials. Original Price 14½ gns. to 18½ gns. **SALE PRICES 12½ to 15½ Guineas.**

KNITTED ARTIFICIAL SILK DRESSES (as sketch) made in a ribbed stitch with panel front and back of a fancy pattern. Very attractive and useful dress. Can be had in a good range of this season's colours. Original Price 6½ guineas. **SALE PRICE 42/-**

TYPICAL SILK BARGAINS

SPECIAL REDUCTIONS IN "SPUNELLA" AND "SPUNELLA DE CHENE," THE IDEAL WASHING SILK.

We have made arrangements with the manufacturers to offer 500 pieces of "Spunella" and "Spunella de Chene" in the newest designs at greatly reduced prices during the January Sale. It is very doubtful if such low prices can ever again be offered. In smart stripes and plain colours.

"Spunella," 25 ins. wide. Price 5/11. Sale Price 3/11½ per yd.
"Spunella," 30 ins. wide. " 0/11. " " 4/11½ "
"Spunella de Chene," 30 ins. wide. Price 5/11. Sale price 4/11½ per yd.
All silk fast washing colours. Patterns post free on request.

TYPICAL GLOVE BARGAINS

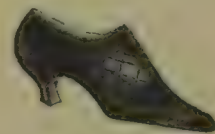
PULL-ON REAL NAPPA GLOVE, strap and dome at wrist. A well-cut glove in soft shades of tan. Original price 6/11 per pair. **SALE PRICE 4/11 per pair.**

2-BUTTON CHEVRETTE SUEDE GLOVE, pique sewn, plain cord point, in slate, light and dark beaver brown or black. Original price 6/11 per pair. **SALE PRICE 4/11 per pair.**

Harvey Nichols
of Knightsbridge

STOCKTAKING
SALE

PRIOR TO REBUILDING,
Commences MONDAY NEXT,
JAN. 1st. Ends JAN. 27.



CROCODILE OXFORD SHOE, Medium Toe. Original Price 79/6. **SALE PRICE 59/6.**



SMART BLACK SUEDE OXFORD SHOE, leather military heel; also in Grey, Nigger, and Beige. Original Price 42/9. **SALE PRICE 29/6**



BECOMING HAT of Black Satin, with low coronet of lace and feather at side. **SALE PRICE 52/6.**

Super Quality **LISLE HOSE**, fully fashioned reinforced feet, exceptionally good wearing, in black, white, beige, putty, drab, coating, silver, light grey, medium grey, dark grey, stone, mole, tan, brown or nigger.

SPECIAL SALE PRICE, per pair **4/11.**

GOODS CANNOT BE SENT ON APPROVAL DURING THE SALE.

HARVEY NICHOLS & CO., Ltd., Knightsbridge, London, S.W.1

MARSHALL & SNELGROVE'S WINTER SALE

Commences Monday, January 1st.

Wonderful
Bargains
in
High-Grade
Goods.



ATTRACTIVE FROCK in good quality Georgette, crossover bodice and draped at back, finished at waist and neck with diamanté trimming; accordion pleated skirt with side drapery. In black and many good colours.

Usual price 10½ Gns.

Sale Price 8½ Gns.

50 WELL-TAILORED GABARDINE SUITS in different designs and good quality materials, of which sketch in gabardine, with coat becomingly raided, is a typical example.

Usual prices 9½ to 12½ Gns.

Sale Price 8½ Gns.

PRACTICAL PRINCESS PETTICOAT in good quality crêpe-de-Chine with long bodice, smart well-cut shape outlined with hemstitching and design of hand-embroidery, fastened at side, ribbon shoulder straps. In Ivory, Pink, Sky, Mauve, Black, Navy.

Sale Price 29/6
In good quality Japanese silk,
Sale Price 18/9

KNITTED COAT, as sketch, made in a beautiful quality spun silk, with stripes in contrasting shades. In a wonderful range of colours.

Usual price 6½ Gns.

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See "LANCET's" opinion, 27th July, 1907.

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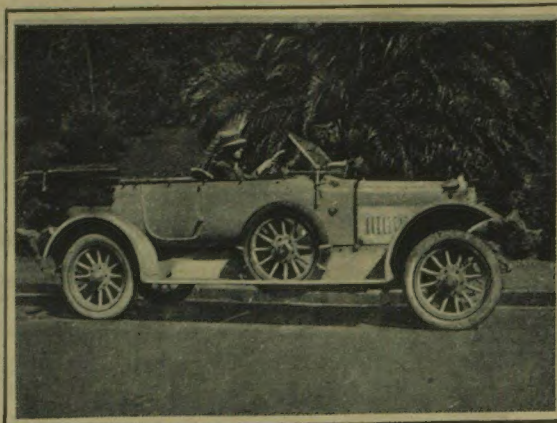
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THE CHRONICLE OF THE CAR.

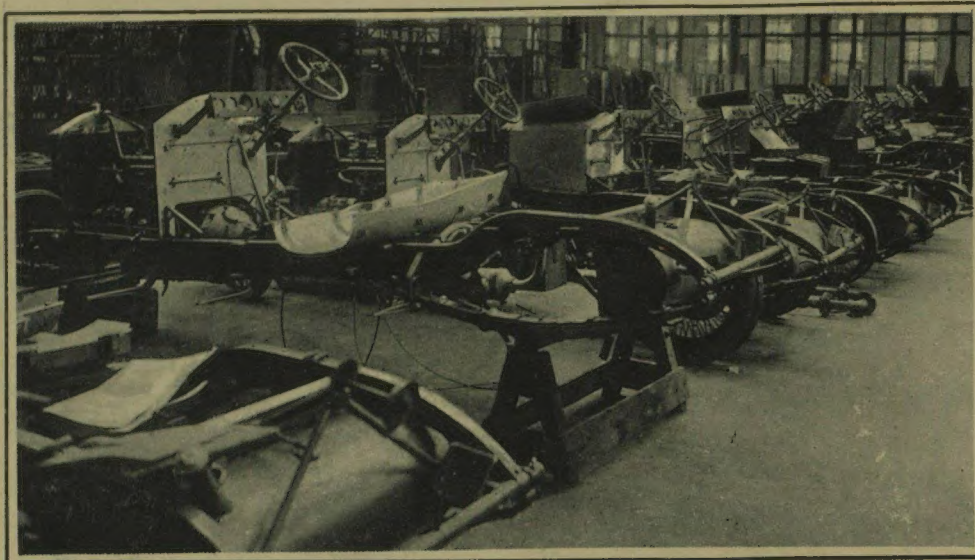
A Visit to Derby. Although I have visited the Rolls-Royce works at Derby quite a number of times during the past ten or twelve years, I never lose an opportunity, when such offers, of going down another time to see the car which is universally regarded as the world's finest automobile in construction. A few days ago I was one of a party invited by Messrs. Rolls-Royce to see the new "Twenty" being built. In some way a report has gained currency that this new car is either being built in America, or is being assembled at Derby from parts made in the U.S.A. It is scarcely necessary to say that a rumour more damaging to the reputation of the Rolls-Royce could scarcely have become current. It is common knowledge that the Rolls-Royce is being built in America, but only for the American market. Such a thing as an American Rolls-Royce has not, to my knowledge, ever been seen in England, except, possibly, in the possession of an American tourist who has brought his car over to "do" Europe by road. Even of this I am doubtful.

The new "Twenty," which has created a good deal of attention owing to its marked differences of design from the 40-50, is being constructed from start to finish at the Derby works, even down to the electrical equipment, such as dynamo, starter, and ignition details. This should dispose for all time of the rumour to which I have referred. I shall not attempt on this occasion to describe the car; that I will leave for a later date, after I have had an opportunity of trying the car on the road. This I hope to do by the courtesy of Messrs. Rolls-Royce very early in the New Year. It must be said, however, that the same care and attention to detail which have made the reputation of the Rolls-Royce in its larger expression is lavished on the new "Twenty." Although, as I have said, there are radical differences in design between the two models, there is not a particle of difference between the workmanship and accuracy of the two. So much I was able to gather from having seen the car go forward from the raw material to the last tests to which it is subjected before being delivered to the

public. Step by step the processes and tests which material and product undergo at every stage of manufacture are identical in the case of the two cars;



IN THE ALBERT PARK, AUCKLAND: A 16-H.P. SUNBEAM IN NEW ZEALAND.



IN AN ASSEMBLY SHOP: 20-H.P. ROLLS-ROYCE CARS IN THE MAKING AT DERBY.

therefore, the purchaser of the "Twenty" may know that he is getting a car in every respect worthy of the high reputation of the Rolls-Royce.

How the Bean is Made. Another visit I recently made was to the works in which the Bean is produced. It may be remembered that, when writing of my impressions of the Motor Show, I said I was inclined to think that very nearly, if not quite, the best value in cars was that given by the manufacturers of the Bean. This impression has been considerably strengthened by what I saw in the huge factory at Tipton in which the chassis is produced. I certainly have never been in a factory which was better organised for production than this. Not that the methods employed are those of mass-production on the lines of American concerns in which cheapness is the prime consideration. Of course, low cost of manufacture is a good thing in its way, provided it is not achieved at the expense of quality. There is a medium in all things, and this happy medium seems to have been attained in the case of the Bean; so far as is possible without sacrificing any of the essentials, the margin for human error has been entirely eliminated. There is no unnecessary handling; wherever machinery can be impressed for the carrying-out of a process, the fullest advantage has been taken of the wonderful development of machine tools which came as a consequence of the war and the necessity for quick and accurate production. This means that, while the Bean may possibly lack a little in individuality, it is beyond doubt an accurately built and perfectly standardised car. Moreover, the precautions which are taken to insure that none but the best materials go to make up the car, and to eliminate those faults which are bound to occur in those materials, leave nothing to be desired. In fact, it is perfectly safe to say that, irrespective of the price or the reputation of the car concerned, there is no firm in the industry which takes more care and goes to more trouble in this direction. So close is the system of keeping track of material that, if any part of any car should prove defective in use, that part could be traced back to the original ingot which was delivered by the steel-makers. Further than that such a system can scarcely go. If I thought well of the Bean before, I have a much higher opinion of it now, at least so far as the methods employed in its production are concerned. W. W.



ROVER

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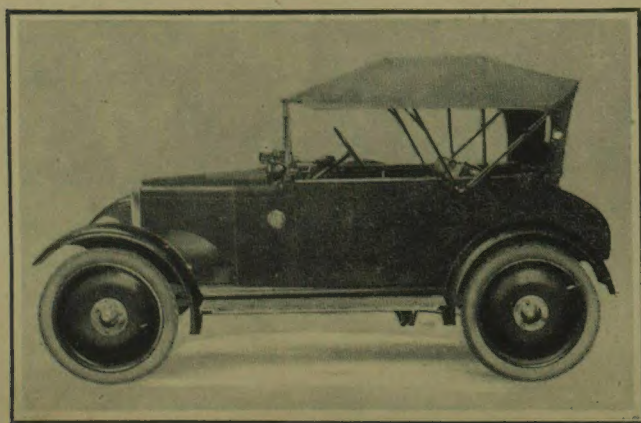
THE proved power and reliability of the ROVER "EIGHT," of which there are now over ten thousand in the hands of satisfied and enthusiastic owners, has resulted in the introduction for 1923 of a Four-Seater Model, illustrated below. This is a marked advance upon the open type of car with dickey seat, as the extra accommodation is built into the car, which may be enclosed with hood and side curtains. The rear seat has ample room for two children or one adult. All 1923 Models have better bodywork, improved finish, and many detail improvements, representing unequalled value.

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So far as can be foreseen at present there is not likely to be any further reductions in the prices of Rover cars during the 1923 season.

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Luxurious Economy Motoring

LUXURY with economy is the keynote of the new 10-12 h.p. Straker-Squire. Its efficiency is astonishing, as witness its top gear speeds of from 2½ to over 55 m.p.h.; its fuel consumption of 35 miles to the gallon, and its tyre mileage of 10,000. A beautifully balanced engine, silky suspension, and high quality coachwork combine to give real luxury motoring at remarkably low cost.

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Brooklands Test on 2nd gear in 15 secs. with 4 passengers. five 760 x 90 mm. wheels and tyres. Lighting and Starting set, 4-speed Gear Box, Right-Hand Change. Magneto Ignition. 5 Lamps. Spring Gaiters. Speedometer. Clock. 2 Horns. Petrol and Oil Pressure Gauges. Exagun system of chassis lubrication. Four-seater body (4 doors) and All-weather Curtains. **REFINEMENT:** All the refinement and comfort of a large car at light-car cost.

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A Wonderful Gift to Bring YOU Abundance of Beautiful Hair.

1,000,000 HAIR-BEAUTY FREE TRIAL OUTFITS.

FROM time immemorial superstition has been rife and the most commonly accepted symbol of Good Luck has been the Horse Shoe. However, there is a new symbol of Good Luck nowadays for all, both men and women, who are afflicted with Hair Troubles in any shape or form. It is one which implies the restoration of Hair Health and Beauty, and the cultivation of abundant, radiantly beautiful tresses which evoke the admiration of all and the envy of not a few.

The new "Good Luck for Hair" symbol takes the tangible form of Edwards' Harlene for the Hair—a potent liquid which has been proved to be the Elixir of Life for the Hair. No mystic movements are involved beyond those of the World-Famous "Harlene Hair-Drill."

CONTENTS OF HAIR BEAUTY FREE TRIAL OUTFITS.

To-day is the very best time to begin this wonderful "Harlene Hair-Drill." The "Harlene Hair-Drill" Trial Outfit, which is offered free to all who will emit the cost of postage and packing—viz., fourpence in stamps—contains the following essential requisites for carrying out the "Drill" to the best advantage.



Just two minutes a day is all that is required to practise "Harlene Hair-Drill." It's so easy, so pleasant, so refreshing and yet so wonderful in its Hair-development results.

1.—A Free Trial Bottle of "Harlene-for-the-Hair," now universally recognised as the greatest of all hair tonics, and as used by Royalty, the nobility, the aristocracy, social leaders, public people, and millions of men and women in every grade of Society. "Harlene" feeds and nourishes the hair as nothing else does, and so it naturally becomes stronger, healthier, and altogether more beautiful.

2.—A Packet of "Cremex" Shampoo. This is an antiseptic purifier which thoroughly cleanses

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3.—Free bottle of "Uzon"—an exquisite Brilliantine that gives the hair a glorious

FREE TO ALL.



Here's "Good Luck" for your Hair. A Four-fold Hair Beauty Free Trial Outfit—the forerunner of Hair Health, with radiantly beautiful tresses for ladies and thick, abundant growth for men. Claim your "Good Luck" parcel to-day. See coupon below.

lustre and radiance, and is especially beneficial in cases where the scalp is inclined to be "dry."

4.—The illustrated "Harlene Hair-Drill" Manual, which gives the secrets of Hair Health and Beauty as revealed by the World's Leading Hair Specialist. These secrets will show you how to prevent and overcome all hair troubles

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There are no restrictions attached to this Four-fold gift. Simply send your name and address, written clearly on a blank piece of paper, together with the coupon below, and you may commence to gain hair beauty in the delightful "Harlene Hair-Drill" way.

"HARLENE HAIR-DRILL" QUICKLY BENEFITS.

Millions of men and women throughout the world now practise "Harlene Hair-Drill" daily. They have tested and proved that this unique preparation, "Harlene," and its agreeable method of application, "Hair-Drill," is the surest way to overcome:—

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The first step towards Hair Health is the thorough cleansing of the Hair as well as the Scalp with the famous "Cremex" Shampoo Powder. You should avoid greasy, hair-matting coconut oils.

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Why not write for your free "Harlene" Outfit to-day—NOW? Hesitancy and procrastination may deprive you of the opportunity as the difficulty of obtaining supplies at present and the extraordinary demand just now make this free offer of exceptional value. At any moment it may have to be reluctantly withdrawn, so avoid the possibility of vexatious disappointment at the last minute by sending in your application to-day to the Head Offices.

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"HARLENE" FREE GIFT COUPON

Detach and post to—

EDWARDS' HARLENE LIMITED,

20, 22, 24 & 26, Lamb's Conduit Street, London, W. C. 1.

Dear Sirs,—Please send me your free "Harlene" Four-fold Hair-Growing Outfit as announced. I enclose 4d. in stamps for postage and packing to my address. (Illustrated London News, 30/12/22.)

NOTE TO READER.

Write your name and address clearly on a plain piece of paper, pin this coupon to it, and post as directed above. (Mark envelope "Sample Dept.")

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